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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogie Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#120/May '93. Jawbreaker, Suppercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariat, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzenegger, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen-generate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grindarz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburetor Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar '95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbelle, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MCS", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klow, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpsap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwards, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Piggies, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, L o p o Drido, Red #9, Nothing C o o l, Gob, Sink, S i r e s, Newtown Grunts, "Roots of Punk--Ohio '77".



BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

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Back issues 88, 100 Pt 1 are: \$2.50 US, \$3.00 Canada & Mexico, \$4.50 Europe, \$6.00 Asia/Australia, \$3.50 So America. Back issues 117, 120-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157-161 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25
1/3 page long: (2 1/2" x 10") \$60
1/3 page square: (5" x 5") \$70

**NEW
RATES**

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Photo by Mark Metcalf

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO



Paula Hirsch
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Ken Sanderson
Michelle Shipley
Last Will

Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

10

MATT AVERAGE

RAIN ON THE PARADE-EP/LINE OF FIRE-EP	DAMNATION A.D.-10"/ASSFORT-EP/U.S. BOMBS-live
WORKIN' STIFFS-EP & live/INFEST-CD/MINE-LP	V/A-No Fate Vol 2-2xCD//MIDDLE CLASS-EP
ABANDONNED-CD/GAIA-LP/UPFRONT-EP	UNBROKEN-45/REMISSION-LP/ULCER-LP
CIRCLE STORM-EP/DEATH WISH KIDS-EP	STAPLED SHUT-EP/HOMOMILITIA-LP/
TEMPLARS/GLORY STOMPERS-split LP	FORCED EXPRESSION/AVULSION-split EP

ROB COONS

STAPLED SHUT-Fiels Of Green-EP	MINE-Tetanus-LP
INFEST-Still Fighting-CD/GAUZE-CD	HOMOMILITIA-Twoje Cialo-LP
FORCED EXPRESSION/AVULSION-split EP	DEATH WISH KIDS-There's Nothing In School-EP
ASSFORT-Bark Up The Wrong Tree-EP	V/A-No Fate Vol 2-2xCD
V/A-Una De Gato-2xEP/GAIA-This One-LP	V/A-Call It Whatever You Want-CD

PAUL CURRAN

SCARED OF CHAKA-LP & live	SPACE COOKIE-Come On Down-EP
SERVOTRON-Red Robot-EP	1-4-5'S-Rock Invasion-LP
THE SQUARES-Trapped In A Square-LP	GOOD FOR YOU-live
NO-TALENTS-LP	SAKÉ-Under My Skin-10"
THE DRAGS-Conspiracy-45	Cometbus-#35-zine

DR. DANTE

V/A-Chloroform-LP/THE DRAGS-EP	DUMMIES-LP/MEATMEN-VMLive-EP
VULCANEERS-Beat Me Off, Scotty-LP	THE DRAGS/PEECHEES-split EP
SCARED OF CHAKA-LP/SPACESHITS-2xEP	MOUNT MCKINLEYS/STEELMINERS-split EP
OBLIVIANS-Kick Your Ass-EP/RETARDOS-live	COCKSCRATCH-Random Shot-EP
RON HAYDOCK-Sounds Like...-EP	DEMONICS-Devil Baby-EP

LALI DONOVAN

THE DRAGS/PEECHEES-split EP	THE DRAGS-Conspiracy-45
Genetic Disorder-#14-zine	NO-TALENTS-LP/THE DUMMIES-LP
OBLIVIANS-Kick Your Ass-EP	RECLUSIVES-Outta My Face-EP
BOOZERS-Big Ass Garage Sale-LP	MIDDLE CLASS-You Dig Your Own Grave-EP
SUBMACHINE-That Hurt-10"	SCARED OF CHAKA-LP

KARIN GEMBUS

DEATH WISH KIDS-There's Nothing-EP	MINE-Tetanus-LP
THREE STUDIES.../COLEMAN-split LP	NO CLASS/CEASE & DESIST-split EP
PALATKA/SEEIN' RED-live at Gilman	YOUNG PIONEERS-Employers Blacklist-45
ASSHOLE PARADE/ANSOJUAN-split EP	TRANS MEGETTI-Rent A Rocket-EP
THE VSS-Response-EP	SAKÉ-Under My Skin-10"

CAROLYN KEDDY

THE DUMMIES-LP/V/A-Killed By Death Vol 16-LP	RON HAYDOCK-Sounds Like...-EP
OBLIVIANS-Kick My Ass-EP/COCKSCRATCH-EP	BLOOD FILLOAS/FROGGER-split EP
NO-TALENTS-LP/VULCANEERS-LP	SPACESHITS-Full Fisted Action-2xEP
TV KILLERS-Adrenalin Fix-LP	V/A-Radio Disappears-EP
HAVOCS-Hit Songs For Bowlers-EP	DEATH WISH KIDS-There's Nothing...-EP

RAY LUJAN

NERF HERDER-CD/LIVING DAYLIGHTS-Kids...-45	BUGLITE-Love And Other Sorrows-CD
BETTY'S LOVE CHILD-CD/ONE GOOD EYE-CD	A.Y.A.-Gets Phat N' Stoopid-EP
WORKIN' STIFFS-Sledgehammer-EP	INVALIDS-Out Of My Head-CD
L.E.S. STITCHES-Could Just Die-45/RECLUSIVES-EP	GRUMPIES-Like Any Other Day-EP
DIESEL BOY-Cock Rock-LP/NO-TALENT-LP	LIFETIME-The Boy's No Good-45

TOP

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

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TIMOJHEN MARK

ASSHOLE PARADE/ANSOJUAN-split EP	CRIPPLE BASTARDS-Your Lies-CD/ASSFORT-EP
DAMNATION A.D.-Misericordia-10"/ATOMKINDER-EP	DEATH WISH KIDS-There's Nothing-EP/GAIA-LP
FORCED EXPRESSION/AVULSION-split EP	HOMOMILITIA-Twoje Cialo-LP/MINE-LP/GAUZE-CD
JENIGER/EBOLA-split EP/INFEST-CD/ULCER-LP	MIDDLE CLASS-You Dug Your Own Grave-EP
SPEEDY HUFFLER KINGS-He Doesn't-EP	V/A-Bacteria Sour-EP/V/A-No Fate Vol 2-2xCD

SMELLY MUSTAFA

WHITE TRASH DEBUTANTES-Rudolph-EP	ANTISEEN/RANCID VAT-split EP
JOHN SMITH/BOSSK-split EP	O.A.C.-Duck Youth-EP
KEPONE/PEGBOY-split EP	LES TURDZ-Ber Is My Co=pilot-EP
PANSY DIVISION-For Those About To Suck Cock-EP	UNBROKEN-Absentee Debate-EP
ANTI-NOWHERE LEAGUE-Best Of...-LP	ULCER-Indignation-LP

JEFF RANDOM

NO-TALENTS-LP	TV KILLERS-Adrenalin Fix-LP
MIDDLE CLASS-You Dig Your Own Grave-EP	VOX POP-Live At KPFF-LP
THE DUMMIES-LP	THE SQUARES-Trapped In A Square-LP
THE DRAGS-Conspiracy-45	SPACESHITS-Fullfisted Action-2xEP
BOOZERS-Big Ass Garage Sale-LP	MOUNT MCKINLEYS/STEELMINERS-split EP

BRUCE ROEHRS

WORKIN' STIFFS-Sledgehammer-EP & live	FULLY LOADED-Skinheads 4-Ever-LP
AFFRONT-Punk 4 Sale-EP/SUBMACHINE-10"	TEMPLARS/GLORY STOMPERS-split 12"
ANTISEEN/RANCID VAT-split EP/STITCHES-live	BLITZ-Complete Singles-LP/U.S. BOMBS-live
LOWER CLASS BRATS-A Wrench In The Gear-EP	DRUNKEN NUNS-Furto-EP/REDUCERS-live
OXYMORON-Crisis Identity-EP/RIOT SQUAD-LP	PUBLIC NUISANCE-Cheap Sex & Booze-EP

KEN SANDERSON

SCARED OF CHAKA-LP/WARHEAD-EP	DAMNATION A.D.-10"
ASSFORT-Bark Up The Wrong Tree-EP	GAIA-This One-LP/HOMOMILITIA-LP
V/A-Bacteria Sour-EP/OBLIVIANS-Kick Your Ass-EP	V/A-Chloroform-LP/O.A.C.-EP
Saké-Under My Skin-10"/ATOMKINDER-EP	V/A-No Fate Vol 2-2xCD
CLUSTER BOMB UNIT-EP/STAPLED SHUT-EP	NO FRAUD-live/THREE STUDIES..../COLEMAN-split LP

JON VON

THE QUEERS-Don't Back Down-LP	THE RECLUSIVES-Outta My Face-EP
V/A-Chloroform-LP	GRACE-Jap-EP
TV KILLERS-Adrenalin Fix-LP	DEMONICS-Super Bee-45
NO-TALENTS-LP	COCK SCRATCH-Random Shot-EP
AGGRAVATORS-Stuck In The '80s-EP	PANSY DIVISION-For Those About To Suck Cock-EP

TIM YOHANNAN

V/A-No Beer Left-EP/AFFRONT-Punk 4 Sale-EP	V/A-It Comes From The East-LP
V/A-1996 Punk Rock'n'Roll Horrowshow-10"	V/A-Regresso A Samoa-EP/OBLIVIANS-EP
CONSEILLERS TECHNIQUES-LP	V/A-Chloroform-LP/THE DRAGS-EP
NO-TALENTS-LP/TV KILLERS-LP	MIDDLE CLASS-You Dig Your Own Grave-EP
SPEEDY HUFFLER KINGS-EP/RECLUSIVES-EP	SPACESHITS-Full Fisted Action-2xEP

REMA YOUNG

THE BOOZERS-Big Ass Garage Sale-LP	AGGRAVATORS-Stuck In The '80s-LP
RECLUSIVES-Outta My Face-EP	SPIDER BABIES-Dragging Me Down-EP
QUADRAJETS-Alabama Hip Shake-LP	ANTISEEN/RANCID VAT-split EP
THE DRAGS-Conspiracy-45	SUBMACHINE-Ten Inches That Hurt-10"
SPACESHITS-Full Fisted Action-2xEP	DEMONICS-Spider Bee-45

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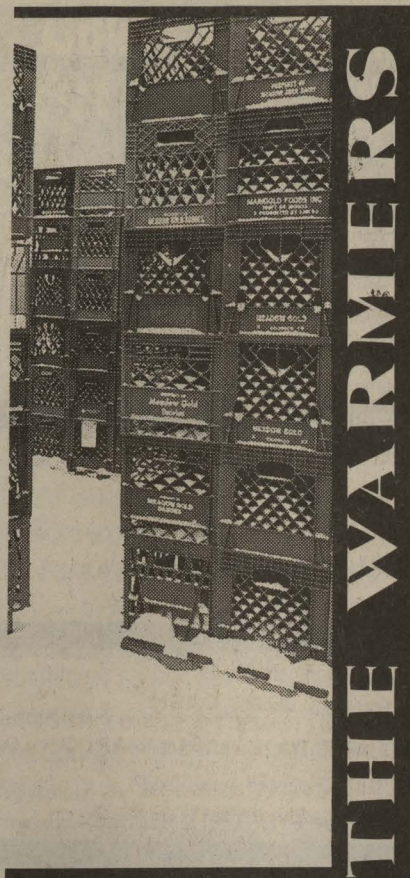
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- 101. BLUE TIP 'Dischord No. 101' * (C)
- 99. THE MAKE-UP 'Destination: Love, LIVE! at Cold Rice!' * (C)
- 98. THE CROWNHATE RUIN 'Until the Eagle Grins' * (C)
- 97. LUNGFISH 'Sound In Time' * (C)
- 96. SMART WENT CRAZY 'Now We're Even' * (C)
- 95. BRANCH MANAGER self-titled * (C)
- 94. SLANT 6 'Inzombia' †* (C)
- 93. TRUSTY 'Good-Bye Dr. Fate' * (C)
- 91. SLANT 6 'Soda Pop-Rip off' (CD Includes #85) †* (C)
- 90. FUGAZI 'Red Medicine' †* (C)
- 87. FAITH/VOID CD has Faith/VOID Split LP and Faith 'Subject to Change' EP (E)
- 71. NATION OF ULYSSES 'Plays Pretty for Baby' * (C)
- 70. FUGAZI 'In On the Kill Taker' †* (C)
- 40. MINOR THREAT CD has every song! (E)

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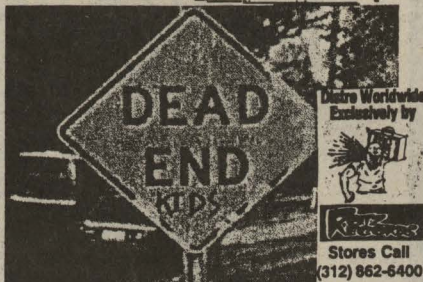
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Like Matt says: HEY! HEY! HEY! HEY! BORIS THE SPRINKLER's long-threatened RAMONES "End Of The Century" LP on Clearview Records is out now, and you can have one for \$8 ppd. Limit two per human, 'cause record hoardin' is lame. We also got EOTC t-shirts, 4 colors on white, XL only, \$8. Limit 6 dozen per human, 'cause t-shirt hoardin' is the next big thing.

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- 9 - Minneapolis, MN
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- 11 - Missoula, MT
- 12 - Spokane, WA?
- 13 - Seattle, WA w/ UNWOUND, THRONES
- 14 - Olympia, WA w/ THRONES
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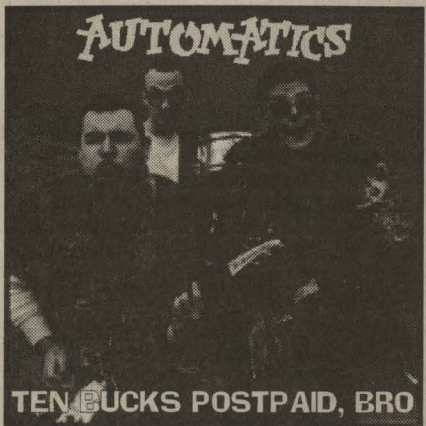
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FILE UNDER MUTANT POP

Hey, lots of good stuff going in the world of punk rock... Let's start with the blatantly obvious: If you haven't snarled yourself a copy of the new **AUTOMATICS** CD yet, you're really messing up, 'cuz it's gonna be one of the top albums of the year when the big scorekeeper in the sky puts together his Best of 1996 list. No shit, no lie, no bull, no blather: these guys are for real!!! Hopefully you caught these maniacs on their recent western states tour. If not, hey, buy a CD—it's the next best thing to being there. For you virgins who have never owned an **AUTOMATICS** record before, here's the formula: short, fast, dumb, catchy, loud. You will dig it! You'll experience the wide gamut of human emotions: you'll laugh, you'll cry, you'll dance, you'll die. Absolutely essential, the end. See the interview in the last **MRR** if you need more info.



Wanna talk shit about Ben Weasel? Email me at MutantPop@aol.com

I've got a heapin' helping of new stuff en route next month and the month after that and the month after that, so if you wanna have any hope of getting your Mutant Pop collection in order before you get snowed under by new EPs from **MORAL CRUX**, **UNDERHAND**, **SICKO**, **THE AUTOMATICS**, **THE CONNIE DUNGS**, **AFTER SCHOOL SPECIAL**, **THE MUTE ANTS**, and **THE AUTOMATICS** again, well, you'd better grab yourself a bib and pig out on the stuff below. 'Cuz once you get behind, **YOU ARE TOAST**—and I'm not talkin' about the great English band either!

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- MP-11 BUGLITE "Sorry to Disappoint You" < Penna. pop
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- MP-07 UNDERHAND "Under a Glass" < still their best, I think
- MP-06 EVERREADY "County Transit System" < power pop-punk
- MP-05 THE AUTOMATICS "All the Kids Just Wanna Dance"
- MP-04 STINK "I Don't Want Anything That You've Got"
- MP-03 BORIS is temporarily out of print...
- MP-02 ROUND NINE self-titled EP < early East Bay ska-punk
- MP-01 UNDERHAND "Desire" < newly repressed in new PS!
- MP-703 THE PULLOUTS "A Lot of Power Tool..." reissue
- MP-702 JCCC "Punk Explosion!" reissue < noisier! good!
- MP-701 EVERREADY "Kalifornia" reissue < ultra catchy songs

Well, here are a few other primo plastic spectaculars that might get you all cranked up if cool poppy punk shit spins your starter... **AFTER SCHOOL SPECIAL** "The Existentialist Blues" **AUTOMATICS**, **THE "In Disguise..."** < the 2nd EP **BORIS THE SPRINKLER** split w/**MORAL CRUX** **BORIS THE SPRINKLER** split w/**SONIC DOLLS** **DILLINGER FOUR** split w/**THE STRIKE** < hot x2 **FERD MERT** "I Don't Know" < 6 blasts of energy **FRANTICS**, **THE "She's a Drag"** < fast SC poppy punk **FRANTICS**, **THE "Playing Dumb"** < sorta Weaselly **LILLINGTONS**, **THE "I Lost My Marbles"** < winner! **MUTE ANTS**, **THE "Introducing..."** < cool Florida stuff **PSYCHODRAMA** "Vivid" < garage-pop girls from NM **SERVOTRON** self-titled EP < w/Hank of **SUPERNOVA** **SKIMMER** "All I Know is Wrong" < UK IMPORT \$4 **TEEN IDOLS** "Let's Make Noise" < 5 FUCKIN' STARS! **TORTURE KITTY** "The Kid With the Crazy Eyes"

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your mag through
Tower, Borders,

and Barnes and Nobles you don't really want people to buy it there? And then you act surprised when people call you hypocrites for slamming corporate society and then operating within its system? All right. I can accept that because plenty of indie labels sell records/CDs through Tower and still maintain their credibility. Most punks, however, do not shop at Tower. I for one don't buy anything there because the prices are too high, which brings me to my point. If you don't want people to buy your product at Tower, charge them more or better yet lower your subscription rates. Why should anybody go out of their way to get MRR at a local indie store if it's easier to get and the same price as at Tower? Why should anyone get a subscription for \$3 an issue if they can buy it at Tower for \$2? Lower subscription rates or increase the price you charge Tower.

Now I have a few general beefs I need to get off my chest and MRR is as good a place as any to do it.

1. I hate it when people write letters to you and go on about how many years they've been in the "scene". It is about time that we put an end to this punk pecking order. Age and time does not deserve respect, ideas and effort do.

2. My take on the Sex Pistols reunion. So he said he's only doing it for the money, so what? Why did most old punk bands get back together when punk hit it big? At least he's honest. He always was an arrogant SOB anyway, just read his autobiography. (I saw the Buzzcocks reunion and encourage all others who missed them the first time around to do so also.)

3. I recently read somewhere (maybe MRR, I don't know) about Johnny Cooper Clarke being the ultimate punk rock comedian. I disagree and have my own comedian to nominate, Gallagher. I know what you're thinking, he's a hippy, he's famous, he does arena shows, not punk at all. But let me ask you this, "Who else smashes shit up like Gallagher?" Nobody, that's who.

4. Why do so many punks have such narrow musical tastes? If punk is truly a continuation of pre-Beatles rock & roll as so many claim, why don't they listen to any of it? The best R&R ever made is not called punk. Any punk who is not at least familiar with rock pioneers like Little Richard, Eddie Cochran, Gene Vincent, Chuck Berry, and Bo Diddley or surf gods like The Lively Ones, The Centurions, and Dave Meyers, knows very little about the music they are actually listening to. Punk did not spontaneously generate, it was the product of decades of evolution.

I'd also just like to say congrats on a great read, maybe the best for two bucks, and keep up the good work Rev. Norb and George Tabb, the two best columnists in punk journalism.

I have no fear of hate mail and retribution and therefore can be reached at: Kevin Smith/ 1703 Baldwin Pl/ Ann Arbor, MI 48104/ kevinas@umich.edu

Uh, Kevin,

I guess I'd better try to correct a few misconceptions. As far as I know, MRR is not sold in any chains except for Tower and Borders. I have explained why before, but will do so again. Tower has been distributing MRR since issue #1, back when zines were not 'cool' and certainly weren't money-makers for Tower or anybody else for that matter. Because of Doug Biggart, Tower took not only bigger zines like MRR, but took all kinds and sizes. I feel that Tower's willingness to distribute zines in the early '80s precludes my dropping them now just because other chains think it's hip and profitable today.

The only other chain that I've given the OK to for selling MRR is Borders. It is an experiment that remains inconclusive. I want to support the mom & pop stores that helped keep punk alive for so long, and haven't let chains like Barnes & Nobles (that aggressively underprice to put local shops out of business) carry MRR. But Borders doesn't (as far as I have been able to discern) take that approach. No small record/book stores have complained since we gave the OK, but I am still not really comfortable with this arrangement. We refused to put bar codes on the mags and won't pay for chains to put their own on, but if a chain gets the mag from some distributor and codes them themselves, I won't know about it until somebody writes in, and then I have to try to find out what that chain's pricing policies are about before making some kind of decision.

One last fact: the \$3 we charge for MRR through the mail... here's why. The cost of production per issue is about 60¢. The cost of postage is \$2.39. The cost for the manila envelope is 15¢. So, we actually lose money when we charge \$3. If we were to charge \$2, we'd eventually go out of business. The only good thing for subscribers is that they get their copies 1-2 weeks earlier than other people getting it from stores. Oh, those copies of MRR that we sell through stores, we end up getting about 20-40¢ profit per copy, I think. Tim

Dear MRR:

In response to "Veracitor"'s column in issue #158: it seems that the number of Epitaph ads in my zine, *Enema*, inspired him to write an open letter to zine editors. I appreciate what V-man has to say, it needs to be said, cuz Epitaph is, to put it simply, pretty lame and they shouldn't have such a loud voice in the punk scene. (Any label who can make the New Bomb Turks sound like the Rolling Stones should be destroyed). But maybe V-man should go back to my zine, page 13, where I explain why the ad situation is like it is. Epitaph consistently sent in all of their CDs for all of their records with nice \$50 checks. Very few others did. And seeing as how I'm doing way too much for my own good here in Reno (Sticker Guy, 702 Records, *Enema*, shows, etc.) I don't have time to hunt for advertisers. My zine is all over this town and the rates are cheap. You would think that the local

businesses would make an effort to get their ads in to me. I got no time to hound them to send ads in.

Myself, I'd rather see a zine come out that's full of Epitaph ads than not see it at all. That's what this all boils down to. If I had labels begging me for ad space (like MRR), I'd surely choose the smaller indies over Epitaph.

I have to thank Delgado for the favorable review of *Enema* #5, but I have to say something about the "apparent dearth of Reno" comment. This town has it's problems, but I think it's ten times better than whiners like Bob Conrad would have you believe. There is a scene here, with good bands of all styles. We got Food Not Bombs, we got a cool record store, and a whole bunch of great kids with a lot of heart. Not to mention, the mountains are fucking beautiful. Come check it out sometime.

Pete Menchetti/ PO Box 204/ Reno, NV 89504



MRR,

Hi, you listed my zine *Humdrum* as free but it's 2 stamps. I've also moved so my new address is below. Please print this up so people can order the zine that you said was "goofy stuff." Interviews w/ George Tabb & FYP. Brian Denton/ 11874 Island Lakes Lane/ Boca Raton, FL 33498



Final Blacklist note:

If anybody's interested, here's what ultimately happened with Blacklist. With the immensely appreciated assistance/ contributions from MRR, Mordam, Lookout, and Alternative Tentacles, along with the smaller, but equally as important, individual contributions/donations from many other wonderful people, we were able to pay everyone that we owed money to. We will be closing our account Dec. 31, 1996, so anyone still with credit slips or questions, please submit them as soon as possible. We no longer have a phone but our address remains the same. The immediate and gladly given generosity was quite inspiring, and hopefully the spirit of cooperation will only get stronger.

Brian Edge/ Leah Urbano/ Blacklist Mailorder/ 475 Valencia/ San Francisco, CA 94103



MRR,

You want to know about the scene in different places? Well I'm here to tell you about the scene in Temecula, California. *There is no scene!* !!! Temecula, the town in which I have lived in for eleven horrid years, is full of Jock Rockers, poseurs, and ska core chicks. (Ska-core being a term for the MTV generation girls who think they'll be cool if they dress like the people they see in *Seventeen* magazine and whose favorite bands are Rancid and No Doubt.) My friends (Heaven forbid!!) have pierced noses and lips, have "strange" hair and wear dog collars so we're labeled freaks and sluts and according to all the Jock Rockers we sleep with each other in cat blood. Because we don't listen to Green Day and the Offspring we don't know what "real" punk is. Could someone please come out here and tell



these people that punk is a state of mind, not just a type of music on MTV?

I have an example of how bad Temecula is. A football player

friend of mine was jumped by his teammates because he listened to the wrong punk music (old school punk) and hung out with "sluts" like me and my best friend. Some other members of the TVHS "we are punk rock" football team want to kick another one of my friend's ass because he "looks gay." (Homophobic assholes.)

I don't understand the people here. There's one girl who wears a tight white tank top and under wears a black bra with sequins on the straps. Now all she has to do is change her name to Gwen (if she hasn't already), start a ska band, get on MTV and she'll be set. Then there's a guy who was wearing "gangsta" clothes last month, yesterday had a punk band and today he has a ska band. He says it has nothing to do with trends though and of course I believe him. I'm also a six armed frog man.

Now I'll admit that I had to get turned on to punk but I'm not going to get turned off as soon as it's not "cool" anymore because to me it's not a trend.

If you're a punk stay away from Temecula, California.

Shasta Phillips/ 40068 Daily Road/ Fallbrook, CA 92028

F

Dear MRR and readers,

I know you're sick of hearing it. So am I. But it needs to be said, punk rock music is a soon-to-be decaying corpse in the eyes of mainstream mega-media. Yipee! The war is over and we lost.

With all the anti-corporate rock bitching that we've done, punk still sold out or got sold out which ever way you look at it. Green Day made millions, Rancid became famous and punk became hip and trendy. But these days are all but gone. So what are we going to do about it?

Is punk rock going to go the way of metal and become the outlet for a continually slimming number of fans stuck in remembrance of Punk's heyday? Will it die out all together and only be recollected when "Hits of the 90's" comes out in a decade or so with The Offspring on the lead track? Or will it go back to a strong underground as we all hope it will?

I hope Punk rock music and fanzines remain intact and active in the upcoming decade, but I am weary that it will fail. Will I even be listening to Screeching Weasel and Nostrilsaurus in the next millennium or will it be just another stage in my life that I will look back upon with a quaint smile on my face when I'm old and dying?

I don't know. All I do know is I hope that the death of a trend is not the death of this underground music scene. Let the posers and the hipsters run off to the next big thing and leave us be. Now is the time to fortify punk rock against the whims of mainstream and

lash out against it.

Support your scene, educate yourself, start a zine or promote some shows. We'll get through this yet. I just hope that punk can maintain at least its core infrastructure and then next time Atlantic Records or MTV take a liking to punk we'll be strong enough to weather that storm too.

Sancho Panza/ 53 Hudson Ave./ Grafton, MA 01519

P.S. One final note, in MRR issue #158 there was a few minor mistakes made in the review of my zine. First off, the name is "Razor Blades In Halloween Candy" not "Razor Blades...". The address is Grafton, MA not Grafton, OH. And lastly it was forgotten to be mentioned that I also accept trades. Nothing big, I know you guys got piles of work to do and typos happen. Any submissions are wanted and appreciated. Thank you.

Sancho,

Punk was around a long time before Green Day, Rancid, or even Screeching Weasel. If the corporations are tiring of punk, great. The big question is, can we make it what it was before minor corporate interest turned half the labels into baby Geffens, and turned (it seems) every possible variant of punk culture against one another? That remains to be seen, but I, for one, am optimistic. Maybe we've lost a generation who see punk as nothing more than fashion, and mistake sarcastically saying "you're so punk" to anyone with political views as having politics themselves, but I hope the next generation of punks will be able to transcend all that bullshit. In the meantime, it's easy to see which bands, promoters, labels and zines stayed true to their ideals and which did their damndest to make as much money as possible. Chris.

G

To those who might care,

This is *not* an attack on MRR, or anyone else for that matter. I would just like to ask anyone who may be interested to look through the last 3 or 4 MRR's and count how many girls they see, either on ads for distros or on record covers, that don't seem to be serving any other purpose other than being attractive and drawing attention. I'm not trying to be uptight or anything, I like to look at good looking girls too. But, if I want to look at attractive women, I'm not going to run out and buy a copy of MRR. Tits and ass have nothing to do with punk music. How can we expect guys to take girls seriously if one of the biggest punk zines looks like a preteen masturbation tool. I'm not telling anyone that it is "wrong", but it certainly is counter-productive. I have absolutely *no* problems with nudity, sexuality, erotic behavior or preteen masturbation. I just think that women shouldn't be used as a marketing gimmick. I think we see too much of it from the mainstream already. The next thing you know, they will be using barely dressed punk girls on billboards holding a 40 oz of Red Bull or something. I would hate to see it come to that. With only good intentions, Charlene D.

h

Dear MRR & readers,

The purpose of this letter is mainly to address the 'show-goers'

in Albuquerque, New Mexico - but I know this city is not alone in the problem I'd like to talk about.

I am not a native New Mexican, and am used to how things are on the east coast - and I have to say that the Albuquerque scene is one of the most (unnecessarily) violent I have ever seen. I started to notice that at almost every show that I went to (under or over 21) there was a fight (or two) for what appeared to be for no other reason than clashing egos and building testosterone. This ridiculous trend bothered me, but it didn't really hit home until last night when my cousin got jumped by racist skins at the Voodoo Glowskulls/Youth Brigade show.

Apparently, some fat-ass skin decided he was going to start in on my cousin - for no visible reason, other than that my cousin was alone and significantly smaller - when the rest of his mindless herd started to help him out, leaving my cousin with a black eye and a concussion. This of course enraged me, especially because I didn't even find out that it had happened until after the show. I come from a scene (Pittsburgh) where this kind of senseless violence is not tolerated, especially by skins. Skins are ostracized, intimidated and otherwise made it known to them that they are not welcome at shows etc... And this happened because of their reputation for looking for fights with any reason that seemed reason enough for them. And I am fuckin' proud to say that I have never been to a show in Pittsburgh where I had to watch my ass, or take care of a friend who had been chosen for the evening's victim.

Unfortunately, my cousin isn't the only person I've encountered in this city with a story to tell of how they got jumped by skins at a show. Getting your ass kicked isn't a risk you should have to take just to go hang with your friends, meet new people, and hear good music.

So basically, if there are other Albuquerque 'show-goers' who are fed up with violence at the shows (and I know there are) please do your part to keep the assholes out by making it collectively known that we won't tolerate this shit - and remember, being friends with a racist makes you just as much of an asshole by making them think their views are o.k. thanks for hearing me out, Nora/ Albuquerque

i

Dear MRR or whoever,

Something that pisses me off: I'm getting tired of all these people setting up checklists for how someone has to be or where they should be from or what they should have been through. It seems like everywhere I go I see people using these as an excuse to not look at themselves. Like sportos (jocks, whatever) thinking that a person has to have muscles coming out his ass - and has to be able to say all the right things at the right time - and has to always have some accessory, like a girl that he doesn't even know or a car or cool shoes.

Like my parents saying I have to smile at them every time I walk in the door - or saying I have to act a certain way in school - or get certain grades - or kiss up to a certain teacher.



Like cops and politicians and ministers and teachers and celebrities saying that I have to dress a certain way - and obey stupid rules I have no control over - and that I can't do certain things to my body (this goes double for girls) - and that I can't sit in certain places - and can't say certain words - or burn certain pieces of cloth.

I try to ignore (but learn from) all these stupid checklists as much as I can and try to do as much as I can to make sure other people don't form their own checklists and that I don't form my own. But the one checklist I can't seem to ignore is because its been shoved in my face everywhere I go is this goddamn "punk rock TM" checklist. It seems like ever since this whole ordeal with Lookout and Epitaph and the other corporations (which started like 3 years ago by the way) happened all the punx in the world have shoved great big sticks up their asses.

We've all gotten insecure about being kidnapped by green Martian corporate fiends from Planet Major Labela and have set up rules to protect ourselves. Rules that say where your supposed to live - how poor you're supposed to be - how you're supposed to dress - how many bands you're supposed to have heard of - what bands you're supposed to have heard of, the list goes on and on and it's just another damn checklist that we're using to shut ourselves off from everything. A list to make sure we don't accidentally slip and suddenly without knowing it sign a record deal with DGC or Sony.

I think by doing all this we're shutting off the lights like all those damn sportos and parents and priests and politicians and cops and celebrities and whoever else I left out have been doing for years. They're totally fine with living in the dark as long as they don't have to admit that people that aren't like them exist. For some reason I thought punk is about smashing all these rules and stomping on them, that its about fucking not just turning the lights on in a room but setting it on fire, that its about doing what you want and learning from your own experiences not others'. And that its about challenging everything and not following other peoples rules or setting stupid meaningless ones for yourself.

I mean I'm only fifteen and can't quote from years of experience, but that's exactly what I mean, we're all in the same damn boat and we're always learning. So instead of rejecting someone for not going through the same shit you've gone through or for not knowing everything you know why don't you fucking tell them what you've been through or teach them what you know. I mean believe it or not, not everyone who shares your ideals or identifies with punk ideals knows about every band you know about or has gone to as many shows or comes from your town or dresses the way you do.

Well I think I've said everything I want to say except for, if you have to keep your punk TM shoved up your ass with a huge stick, for god's sake don't make any more fucking

rules! I think we have enough to deal with already.

Mike Hays/ 2110 Clay St/ Cedar Falls, IA 50613



Dear MRR,

I was reading the most recent copy of Flipside the other day and saw a column about that eternal problem of defining punk. They asked for readers comments, and I sent them the following letter, I thought maybe MRR readers might be interested in yet another attempt at defining our common obsession.

OK, to me (I'm not even going to try for a universal here) punk can be defined most easily by experience. Here's the scenario: It's Thursday night. You heard there was going to be a 6 band show at a punk house in town. You go as the show is beginning. It's summer, and there are tons of kids, and older punk rockers, running around the front lawn, sitting on the porch and hanging around various band vans. Some touring bands are exchanging phone numbers for other venues in other towns. Traveling bands are hanging out with the local punks. Traveling people are hanging out with local kids, traveling bands and other traveling kids. You get in a discussion about scamming Kinko's with some traveling kids from Ohio. You talk about rape and gender politics with someone from that band from California. Everyone plays the "do you know this person from your town" and "that band from your state" game. Bands play, people watch or hang out or go steal stuff from 7-11. Connections are made, addresses and phone numbers exchanged, plans for the next day are made, people offer their houses to travelers, travelers offer their houses to the locals for whenever they come to their hometown. 7"'s are sold, zines exchanged, and bands are sometimes even paid.

So, that's what happens at the good punk shows here. Granted, lots of times no one shows up, the band hates the town, and their van breaks down and everybody's in a bad mood and it's raining. Sometimes the bands suck and everyone thinks to themselves that maybe this punk thing isn't so great. But I'm in it for the times that everything is totally and completely rad, when you meet that person who is smart and interesting, when a band makes you think and totally rocks, and when you feel that connection to the people around you, even if you've only known them for five minutes.

I don't think punk is restricted to house shows at all, but I think that large and corporate clubs cause alienation for the audience. In Portland we have this place called La Luna where all the alternative bands play. It's got this huge stage, some lame cafe thing and a bar. Shows there make me feel like a sheep. I just sort of sit there and look at people and feel out of place. It's a completely different feeling from a show where you can connect with people and bands. I think that once a band goes backstage after a show and ignores the people watching them, that band is no longer punk. It's really that simple. Punk is about deconstructing that audience/performer division. It's about appreciating that the band is good at something, but realizing that the audience is as big a part of the experi-

ence as the band. Rock stars, and people who act like them, are not punk.

I feel strongly about the punk scene. Ever since I got into punk at 14 (I'm 21 now, one of the old ones. Hee hee.) it's been a huge influence on my life. The most important and empowering thing I ever got out of punk was that I could have an impact on other people through writing, or playing in a band, or just supporting other people's efforts even though I was just a kid. The underground media was a life changing discovery. It was totally amazing to me that I could go to a show and see people on stage who would hang out with me after the show. They usually weren't much older than me, and they acted like they were just normal people, not rock stars. I think punk gave me the self esteem that mainstream society denies teenagers (especially girls.) Rather than reading *Seventeen* and taking in information that some thirty year old decided was interesting to me, I could read a zine written by another 14 year old about stuff I actually cared about. Punk music that I listened to was all about being a nerd and having other kids hate you, and not fitting in, and all that teenager stuff, and people stuff, that the mainstream denies. Punk feels real. It's about singing along with a song and feeling like that song expresses something you can relate to. Punk goes beyond songs about girls and about nonsense to songs about politics, and experiences that are fucked up, and people you know, and feeling like everything sucks, and hating your job.

Watching videos from Epitaph bands like Rancid and Co. is weird. It looks punk, it sounds punk, but it's all about *pretending* to have genuine energy and kid empathy. Reality for those bands is more about profit margin that connections with people. So that's my take on this thing. Sorry for being so emo about it.

Amy Gutter/ PO Box 86790/ Portland, OR 97286



Dear MRR,

924 Gilman hosted its first Do-It-Yourself Festival the weekend of July 27 29, and the experiment in self-education and community building was a success. We held workshops on zines and publishing, radio (pirate and college), venues (both clubs and house parties), businesses (collective and ownership), venues (tours and clubs), labels, and distribution.

Each workshop was packed, 30 to 60 people sitting in rented chairs on a hot afternoon, relating their experiences on how to better run their zines, businesses, labels, and shows without selling out to "The Man."

There were no panels, or lectures given by those officially chosen to be "in the know." Workshops were organized to function collectively, people asking for, and contributing, information as they wanted. Big and little sat in a circle together to improve our scene, our businesses, and our community, and start new ones. Compared to your average "punk" gathering, not one asshole showed up to ruin it, everyone contributed or at least listened. And it was far from being only punk-collective



businesses, "pirate" radio, political publishers- everyone against the capitalist norm, worked together. Everyone helped each other out, teaching and learning from one another's experiences. Gilman took a big step towards becoming the community space it hopes to be. We want to continue to act as a community-building space, hosting and organizing gatherings and workshops. Last year we hosted the Born of Fire gathering (and hope for another). Occasionally we offer the space to art shows, as well. Every Wednesday we hold a mask and puppet making workshop for kids and "non-kids". AK Press has tables at most shows and we run our own record distribution here in the club. Even Chaos Days has chosen to organize educational workshops to be held at Gilman. We hope by offering our space and our experience that we can spread the Do-It Yourself community and ethic as well as support the existing groups in our area.

For those who missed the DIY Festival, despair not for the entire weekend was taped and notes were taken. Services exchange lists, for those looking for or offering help, were passed around at each workshop. People were asked to contribute (and you still can, if you have experience you want to offer people) to a publication on each workshop. All these will be wrapped up in a release on the workshops as soon as we can get 'em together. If you are interested or wanna help, call (510) 524-8180 on Fridays or leave a message. A BIG thank you to all the people who worked so hard to make this weekend work, and to all the people who came to contribute.

Charles/ 924 Gilman Street

L Dear Eric,
I agree with you, there is virtually no way that we as human beings can refrain from simple definitions to explain what we are. What I was trying to say with my column, what I've been trying to say all along, is that I feel humanity has been conditioning itself to a way of seeing things based on the superficial, based on the symbolic. To me, there's little more symbolic in this world than words. I'm sure by this point you've run into more than your share of people who have claimed to believe in something wholeheartedly, but then have acted in ways entirely contradictory to what they've spoken. I find such people to be usually either pathological liars, or clever enough to know how easy it is to deceive others by what is said, written, or worn. As it stands, and call me paranoid, these are the types of people I see running the world, people who look at the rest of us as too stupid to see beyond the deceptions. Unfortunately, I think we have many of the same deceitful individuals in the present scene right now, individuals banking on our own superficiality to market their products. I'm not saying that people should treat everything another person says with suspicion, I'm

just saying that (and I know it's a cliché) I believe a person's actions are far more valuable than the words they use, or banners they fly. Perhaps it's true that we humans need something to believe in, something to salute; I just wish that when people looked in the mirror they saw that in themselves, or even in the friendship provided by those around them, rather than in the dogma of someone else's advertising scheme.
Brian Zero



Dear MRR,

Having recently moved to Pittsburgh, PA (aka Babylon, USA), I have found that the only store in the area that carries decent independent music is Eide's. The boycott of this store proposed by Dave, the guest opinion columnist the June '96 MRR, strikes me as being a shallow minded and misguided way of combating the problem of racism.

Dave suggests that we attack racists by no longer tolerating their basic rights as Americans. "Tolerance" says he, "[is what] we can't afford or allow for these small-minded... tragedies of human-flesh". Somehow the blatantly ignorant and illogical ideas of the racist seem less insidious than the craftily concealed censorship proposed by this so-called liberal. There is a certain irony in Dave's desire to rid the country of materials he finds objectionable, something reminiscent of a late 1930's Nazi book burning.

Attacking Eide's for selling racist music is like attacking Sears for selling white sheets. I don't know Greg Eide, but he can't be held responsible for the racist views of others. Is the manager of your local Sam Goody responsible for the violent, racist and misogynistic content of the Dr. Dre albums he sells? Just because the message is reprehensible doesn't necessarily mean that the music has no value. From time to time I enjoy waving a forty to the beat of NWA, and sometimes I like to stomp my feet to some oi. I am intelligent enough to laugh at the nationalistic, racist crap they are spewing and take the music for what it is worth.

Certainly there are times when a boycott is a responsible and effective tool in social change, but when we start trifling with the basic American rights of free speech and enterprise, we are goose-stepping down a dangerous road first walked by the Fascists, Nazis and petty dictators of history. Opinions like the ones represented by Resistance Records are the painful price we pay for our freedom. Greg Eide is profiting from the free exchange of ideas, ideas that we (and maybe even he) may disagree with, but ideas that have a right to be expressed nonetheless. It would be a sad day when merchants begin to buckle under the pressure of these PC morons who in their zeal to combat ignorance, embrace it themselves.

Thanks for your time.

Francis Morgan/ Pittsburgh, PA

Dear Francis,

I was wondering at what point Hitler and Co. could have been stopped back in the '20s/'30s. At some point, such hate groups gain enough momentum and public attention that they seem to subtly pass a certain threshold, becoming 'legitimate' in the eyes of society, an

acceptable political perspective. At that point, emboldened by their gradual assertion into the political landscape, the Nazis also made their moves into the streets, where only physical violence was a possible response, and at that point it was too late. How could they have been headed off at the pass? It seems to me that to avoid such a scenario in the future, the whole concept of "Good Germans=Good Americans" has to be avoided. Since the corporate mass media and police forces at any level cannot be trusted to reject some kind of American neo-fascist or neo-nazi movement, it's up to regular citizens to confront it as it rears its ugly head. Since I'm sure you would object to physically confrontations of Nazis just for disseminating their hateful beliefs, I hope you could come to understand that peaceful confrontation in your precious marketplace is the only avenue most of us have to express our resistance. Throwing rocks through Eide's windows is not cool, nor is harassing patrons of the store beyond pointing out why the boycott has mounted, but I certainly think that people have every right—even a duty—to try to economically attack resurgent Nazism. Eide's has a right to sell the stuff, and citizens have a right to call for a peaceful boycott. You say that this type of boycott is frivolous. I think it is vitally important. Tim

N Hello there at MRR!
I'm Manolo from the band Delinquere. Our tape was reviewed by Jason Beck in issue 156 part 2, but the review came without my address at the end of it. I'm just writing to say that the tape is titled "Fabbrica, Patria, Chiesa, Famiglia" (Factory, Homeland, Church, Family) and is available for 5 dollars postpaid from me. We also have a large mailorder list and we trade, so don't hesitate and write.
Manolo Ronzino/ Via Des Geneys 27/ 10064 Pinerolo (Torino)/ Italy

O To the guy who wrote about Nazis in Cincinnati in MRR #158:
It really sucks about your town's problem with Nazis & sympathizers. You need to do something about it. Don't wait for SHARPs (those fucking jock bastard, gangster, pseudo Amerikan pride, Nazi look-a-like fuckers!) to solve the problem because once they wipe out the Nazis, they'll turn on the punks like they did in Miami and New York. You must take care of it yourself. If you are a violent person, you can sabotage them, their cars, their homes or hangouts. If you do that, act alone and don't ever tell anyone what you do. This, in my opinion, works. It creates fear amongst them, then they end up losing a lot of loyalty. Then what's left is only a handful of old drunk washed up diehard do-nothing Nazis (that's what happened in Orlando). If you want to take a less violent approach, set up a big punk festival with lots of anti-racist bands (Aus-Rotten would be great to have if you can get their lazy asses off the couch!) and ban the Nazis from entry. With all of the traveler punks in your city for the fest, the dumb boneheads will think they all live there and they'll hide for a while. Then you keep banning them from all shows. After a



while of this (like in Orlando), they will only go to metal shows. No more problem! Fuck all Nazis! A terrorist Nazi hater Jewboy

MRR,



I just want to say thanks so much for the in-depth and informative interview with the "Problematics" in issue #158. It's quality interviews like that which keeps me reading your mag. Keep up the good work!! Mr. Sar Cas Dick!



Dear Maximum,

After reading the "Hand Jobs" column in issue #157, I understand why the anonymity of the author is assured. No one would want to take credit for such an imbecilic, mean-spirited, and incoherent piece of crap. Rather than hurting the multinational corporation of McDonald's, this essay focused on ways to hurt the minimum wage workers and unsuspecting customers of the restaurant.

The author began the essay with some suggestions as to how employees might wreak havoc. Unfortunately, following such advice brings more negative ramifications upon those same employees than anyone else. Go ahead and bring something sharp to puncture bags in the cooler. Who will have to clean the mess? You, the employee, or another shitworker. Has McDonald's suffered from the destruction of this one bag? Hmm... I'm sure that the CEO will call a shareholder's meeting to deal with the devastating economic loss your action has caused. Taking your manager's keys makes a lot of sense as well. With such power, you are able to steal money from your fellow worker's tills. The franchise will barely noticed the loss of a couple of bucks. However, your co-worker, who may truly need ever penny of that meager minimum wage, could get fired. Congratulations. You've really subverted the system there.

Perhaps I'm wrong, but getting employees fired fits in more with the current corporate trend of "downsizing" than any punk ethic. Setting the customers on fire is another great idea. Inevitably, a civil suit will be slapped on McDonald's — just like that old woman who sued them over the extreme temperature of their coffee. She received millions of dollars in damages. Many people thought the sum was rather extravagant. So McDonald's will suffer a great deal, right? Wrong! Not many people know that the amount the coffee-spilling senior citizen received from McDonald's is equivalent to the profits McDonald's makes from coffee sales in one day. That's right—one day! They are rolling in dough. One little lawsuit will hardly make a dent in their coffers. You, on the other hand, will face criminal charges. Committing arson is a felony, and for this one little prank, you face serious jail time. Is it worth spending years in prison for a misguided and inept

attempt to screw McDonald's?

The suggestions for customers are equally foolish. Pouring hot water down the side of the garbage can means some poor minimum-wage worker has yet another disgusting job to do. It's not as if Ray Kroc is going to rise from the dead to take care of it.

Go ahead and be an asshole when you order. One will get nothing but a heap of saliva in their Arch Deluxe for these efforts. The same thing will happen if a person blocks the drive-thru. Employees and customers who will have to deal with the extra crowds will not be happy—and more willing to take their wrath out upon the perpetrator. And the only way one could justify placing large fake orders to McDonalds is if one were to dumpster dive for the food later. Otherwise, it's just a large waste of food. Really punk rock, eh?

The gas station comments were similarly moronic. Yeah, leave the slurpee machine on, so the poor schmuck who is working there gets to clean it up. It's a good idea to steal those metal poles so that if someone really needs gas, they may not be able to get it. And, of course, lighting the gas nozzle like a blow torch is an easy operation. Why worry about blowing up the entire gas station, as well as yourself in the process.

What the author fails to recognize is that many people who work at McDonald's or other minimum wage situations do so because they have no other choice. They need to make money; they may lack employable skills, and the local fast food place may be the only place that will hire them. The McDonalds near my house in the suburbs is staffed by people who come from the inner city each day. Due to white flight, loss of business, and other social problems, many urban neighborhoods simply have no jobs. The only alternative for these people is to get a job at someplace like McDonalds. Why should these people be penalized for a situation they do not want to be in? These "pranks" will hurt the worker far more than the management.

If one truly wants to make a difference regarding McDonalds, there are more positive means of affecting change. Don't take a job there if you do not have to. Try working at a local business instead. Be willing to earn less money for a job you enjoy. Patronize diners, coffee-houses, and other small businesses. And do something about the national problems that McDonald's preys upon. Write to your congressman asking for a minimum wage hike. Urge the federal government to revive our cities, both through traditional funding and new programs, such as enterprise zones. Start your own damn restaurant or business—perhaps even something as simple as a food collective, where each person cooks enough food for the rest one day of the week, then gets fed the rest of the week. That way, you can remove the need to grab a quick, convenient meal McDonald's is so willing to provide.

These are just a few ideas, but there are many other things people out there can do that are not ignorant, thoughtless, and mean spirited. A person can effect change in the system without being an asshole. It's a shame the author hasn't learned that lesson yet. Sincerely, Brent No Seven/210 Dougherty Hall/Villanova, PA 19085



To them fine folk at MRR and their equally fine readers:

I'm writing this letter in response to Sabrina Edgington's letter in 158. Sabrina states her disappointment with people at shows who choose to watch the bands instead of moshing, pogoing, slamming or whatever. She says that they should get out of her way so that she can dance in front of the stage.

I have to disagree with her on several points of her letter. Numero Uno (my apologies to the readers who don't speak whatever language that is), she shows that obviously she has no regard for others by deciding to "jump into them (the people at the front of the stage)". If I myself, being male and probably out-weighting her considerably, had done the exact same thing to her, every punk at the show would've kicked my butt. But that's besides the point, she should have enough consideration not to interfere with the enjoyment of others.

Punx, myself included, seem to get so upset when anyone even slightly interferes with are personal freedoms, yet folks like this thoughtless and selfish person seem to not consider the rights of others. Also, why does "the pit" always have to be at the front of the stage, it makes no sense. The people in "the pit" are there to slam around and, in the case of the ignorant, bonehead jocks that seem to make up the majority of "the pit" these days, take out their frustrations (Dad beats them, hardware store won't sell them paper bags and Testor's Modeling Glue anymore, Full House has been canceled, etc.) out on others. It would seem to make more sense to have the people that are there to really concentrate on the band stand at the front of the stage in order to get a better view. The people that are moshing only need to hear the band, since they're not actually watching the band (more likely they're watching the elbow of the high-school linebacker in front of them as it heads towards their face at an alarmingly fast rate). The moshers could hear the band just as well from farther back. Sabrina, I'm sorry if this letter upsets you, I just wanted to share a different view-point with you. Remember constructive criticism can be a very positive thing. J. Wilson/Monolithic/PO Box 1234/Coquitlam, BC/V3J 6Z9/ Canada



MRR and anyone who knew Donny The Punk,

By now, I am certain that many of you have heard of Donny's death. I won't claim that we were best friends or relatives, but Donny was important to me, as I know he was to many others. I just feel like I want to do something for him and about him, but I need help.

I would like to put together a zine about Donny. He was very involved in numerous circles so I know that there are many people out there who were affected by him. If anyone has anything that they could send me about Donny: pictures, stories, letters, memories, anecdotes, etc. I can't do it without you. Anybody who contributes will get a copy, and it of course would be free. Thank you. Jen/24 E. 6th St/ Patchogue, NY 11772-2316

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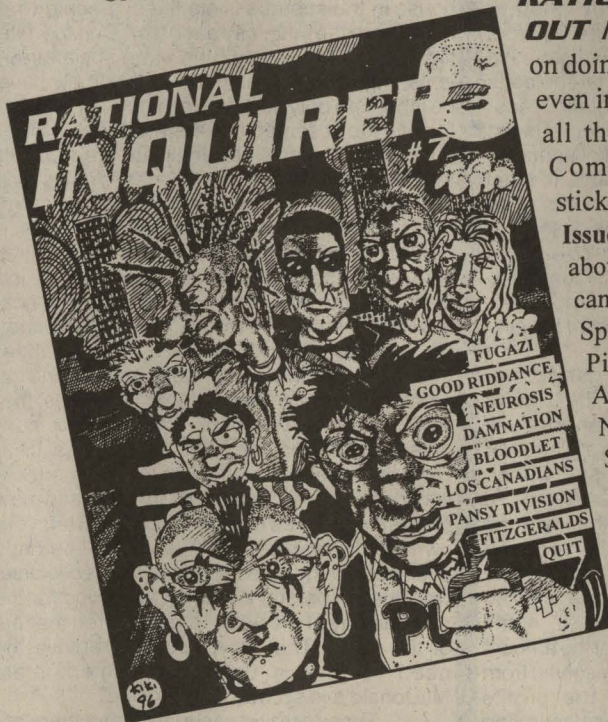
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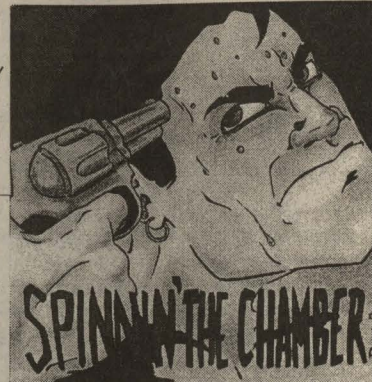
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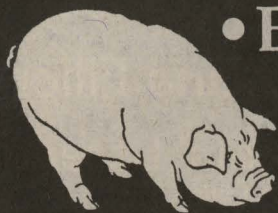
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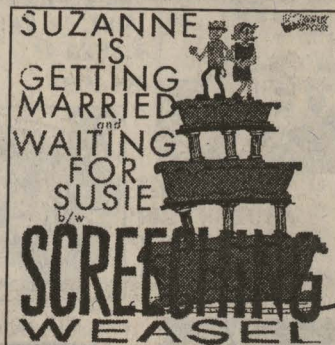
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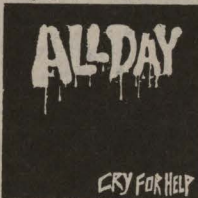
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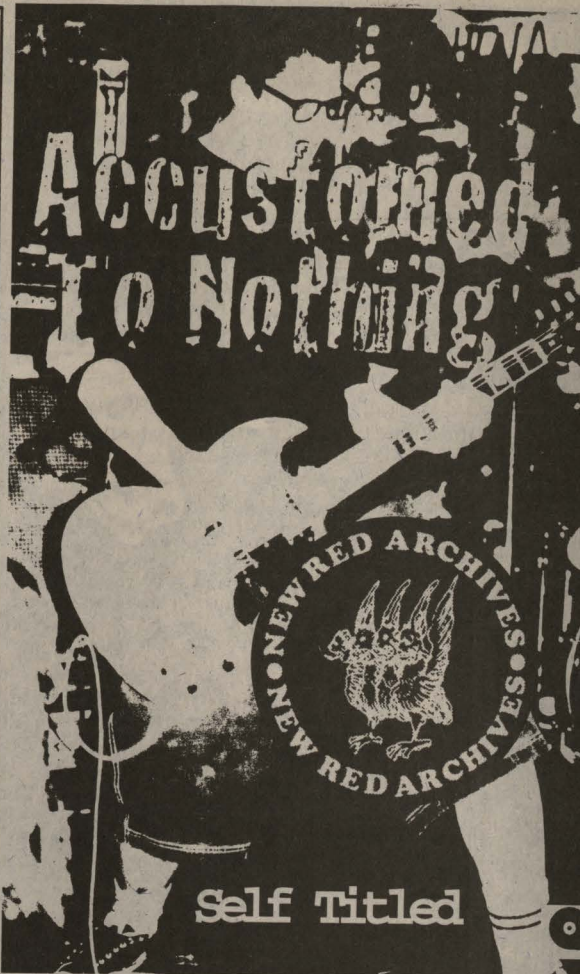
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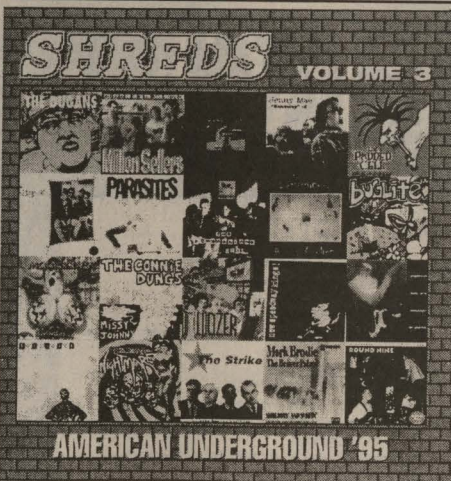
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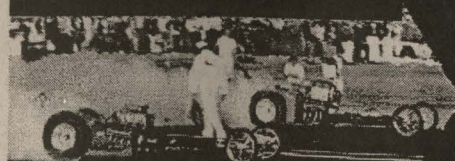


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PUNK IS DEAD (AND I HATE YOU)

But first, as always, today's retractions: I have been informed by the big J.B. himself that the The Dead Kennedys teen idol pin-up posters that grace the humid and enzymatic boudoirs of fifteen-year-old girls from coast to coast and border to border and formed the crux of my *Is Jello A Fuck?* column some months back were/are the work of some renegade poster-printer, and were/are manufactured without the knowledge or consent of the Kennedys in question. Jello further went on to inform me that the The Dead Kennedys kept their puppy-dog good looks off their album covers *et al* for a damn good reason, presumably because their "message" wouldn't be taken "seriously" if it was thought to be emanating from the four blow-dried prettyboys we all know them to be (a series of faxes to my former lover Anne R. Key produced evidence that the The Dead Kennedys posters in question were actually manufactured and distributed by an MRR Espionage Squad headed up by high-ranking party members in an attempt to undermine the The Dead Kennedys' credibility in the sectors of the scene which are not composed exclusively of fifteen-year-old girls. Thanks, babe. Next time, i'll spring for the dental dam, unless you're still into that bubble-wrap shit). *Body of column (Amen):* So anyway, last week i buy the CD reissue of the Mr. T Experience's "Night Shift At The Thrill Factory" album (first indication punk is dead: money left over at end of weekly record purchases to spend on CD reissues) (second indication punk is dead: this was the best record i bought all week) (third indication punk is dead: Adobe Photoshop) (first disclaimer to third indication: although Adobe Photoshop [a registered trademark of Adobe Systems, Incorporated] is a wonderful tool for purposes of stretching out and distorting pictures of your bandmates' heads in order to make them appear even more ridiculous looking than they already are, it fuckin' sucks BAD as far as colorizing stuff goes. *See also: Flipside* [i mean, fuckin', say no more, ya know?]), and i bring it to work, which is where i listen to my CDs, which is what i feel this format was designed for, and "The History Of The Concept Of The Soul" comes on (you know, the one where Dr. Frank babbles out enlightening phrases like "Homer didn't have a comprehensive word for 'mind'/the psyche and the conscious self had not yet been combined" at rapid-fire tempo), and remember what a great song this is, and how i would like to brutally bludgeon Dr. Frank to death with a barstool (then, of course, turn the barstool upon myself, as would only be just and right) for writing this song before i wrote this song, not like there would be much chance of me writing this song, but it still kinda gnaws away at me (like Agent "I" from

Doom Patrol, it should come as no surprise that i got a Courtney-Love-sized wet spot in my heart for novelty songs of a non-stop-yakking nature — "Subterranean Homesick Blues" by Bob Dylan, "Life Is A Rock (But The Radio Rolled Me)" by Reunion — shit, even that "LEO-NARD-BERN-STEIN!" song by REM is good although the merits of that one Billy Joel™ thing are debatable [historical footnote: today, all these songs are generally considered to be evolved from "Too Much Monkey Business" by Chuck Berry. *See also: Scopes Trial, the*]), and then i'm all grumbling and filled with self-loathing and what-not until their cover of "No Milk Today" by Herman's Hermits comes on, which makes me happy (bonus Shelley Fabares "Hold On" soundtrack reference! Hoo hoo!) for two reasons: 1) as indicated previously, i am a big Herman's Hermits fan; and 2) this is, like, the fucking WORST Herman's Hermits cover i have ever heard, which kind of balances out my non-authorship of "The History Of The Concept Of The Soul" (the Stool Pigeons/Shitbirds' absolutely senseless butchering of "No Milk Today" [as "No Milk Today, Tomorrow, Or Ever"] is so fucking stupid i don't even count it as a real cover, but if i did, it would be ranked even lower than the MTX version. As it stands, i've heard the David Letterman band play the song better than either group does it [more historical footnotes: as you know, "No Milk Today" was written by Graham Gouldman, who also wrote "Bus Stop" for the Hollies, who also wrote "For Your Love" for the Yardbirds, who also produced the Ramones' "Pleasant Dreams" album, who also was in 10cc [more or less nullifying all of the above] — but, who also also, as you may not know, was in the Ohio Express at the very end of their career, and sang on the song "Sausalito" {which GG Allin, inexplicably, did not cover}, replacing former vocalist Joey Levine, who, a couple years later, turned up in Reunion and sang "Life Is A Rock (But The Radio Rolled Me)" mentioned in earlier parenthetical asides! IT'S FUCKING NUTTY, MAAAAAN!!!), and also nicely establishes a semi-tragic context of Man vs. Superman (i.e., bad coverer of Herman's Hermits songs vs. brilliant spewer of wry, pop-punkified intellectualisms) for Frank to operate in. Second sentence: So, anyway, all this time i'm thinkin' about "The History Of The Concept Of The Soul," right? How i feel lame and unmanly for not having written it, et cetera. And now i'm listening to a Herman's Hermits cover, and i start thinkin' about the line in "The History Of The Concept Of blah blah blah" that i think goes "the conscious separation of the no one from the none," and, spurred by the necessity of attempting to raise myself up to a less lame and more manly position (the jokes regarding the phrase "manly position" will be left as an exercise for the reader), i start thinkin' about how when Peter Noone was in Herman's Hermits, he was Herman, right? (there are two schools of thought in this matter: 1) Peter was indeed Herman; 2) Peter was merely Peter, and no one was Herman, sort of like Charlie's Angels, where not only were none of the chicks Charlie, but Bosley wasn't Charlie either [the late, great Sam Kinison would one day postulate that Charlie equalled Manson, but this is

idle conjecture at this point]. I regret to inform you that only Theory #1 is correct, Peter WAS Herman, and this can be proven by watching the *Hold On* movie, where Peter Noone is referred to only as "Herman") Ergo, since Peter is no longer Herman, "Herman" can be assumed to be a fictional persona, yes? A non-entity? One could almost say a "no one?" THUS! When Peter Blair Denis Bernard Noone left Herman's Hermits on December 31st, 1969, thusly renouncing his mantle of Hermandom, one could almost say that this was a "conscious separation of the no one from the NOONE," could one not??? YES! YES!! ONE COULD!!! *Bwah-ha-ha-ha-haaaaa!!!!* I am brimming with elation. I ready my little black book marked "Chicks To Fuck When I Feel More Manly." I begin to concoct devious ways that i can work this most supreme intellectual triumph into casual conversation when next i encounter the Frankster. In the heady exhilaration of World Domination To Come, i gaze at the MTX CD, and notice that the cover insert is cut slightly larger than it should be to fit properly in the jewel box; it's sorta jammed in there kinda bent and buckled-like. Happy that i'm not the only moron in the world who constantly fucks up the dimensions on CD artwork, i extract the offending brochure and give it a cursory once-over. *Hey! Look!* The lyrics to "The History Of The Concept Of The Soul!" *HEY! LOOK! HE'S NOT SAYING "THE CONSCIOUS SEPARATION OF THE NO ONE FROM THE NONE" AT ALL!!!* He's saying "the conscious separation of the KNOWER from the KNOWN!" *MY PUN IS RUINED!!! FUCK! FUCK FUCK!!! FUCK FUCK FUCK!!! FUCK FUCK FUCK!!!* *FUCK FUUUUUUCCCCCKKKK!!!* Bah! This is no minor setback! The world at large will never comprehend how this has devastated my plans entirely, for how could they know just what this message means? The end of my hopes, the end of all my dreams (furthermore, how could they know that Palestine had been behind the war when Milo reigned as queen?) (oh yeah, another addition to my Misinterpreted Song Lyrics Sweepstakes: from age 7 to about age 17, i thought the line "my girl says when i kiss her lips/she gets a thrill through her fingertips" from "Boys" by the Shirelles [as covered by the Beatles and sung by Ringo] was "my girl says 'to life is to learn'/catch a thrill goin' in the stern"...which seems kinds of weird...). This tragic disintegration of the crown jewel in my Pun Tiara has caused me to all but scrap my high hopes of establishing what i feel would have been the Western World's one true successor to Punk Rock (which is dead, and i hate you) — namely, Pun Rock. I really thought i was on to something big for a while, that i was on the vanguard of the New Shit To Come, much like particularly nutrient-dense flatulence or something (i mean, i know i'll never be as cutting edge as Pansy Division, no sir. I got that Undertones tribute record last month, and i don't feel the least bit ashamed t'tell ya that my band sure the fuck wouldn'ta thought of covering "Male Model." No way! The concept of this great evolution in thought is beyond our puny knuckle-dragging hides! We wouldn't've released a version of that song like TWO YEARS AGO, not hardly, bo'! We're RETRO! It's an adjudicated truism! We're

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backwards, backwoods hicks! We *never* think of anything great cutting edge Californians haven't thought out for us already! Hell, if we HAD released it as a 45 in 1994, i'm sure we woulda done something barbaric to it, like *played the solo* instead of just the chords. I mean, face it, we're lost without our cues from the coastals with the mostals. LEAD US, Pansy Division, LEAD US!). Yes, something told me i was into something good — but now the bottle stands forlorn, a symbol of the dorn, or the Gorn, or whatever the fuck that line is, all because i bet the ranch on a pun based on a misinterpretation of a song lyric i probably should've had the cerebral wherewithal to understand correctly in the first place (i quickly attempted to right things by assigning myself a two-thousand word essay on "Whiskey Man" by the Who being a moral parable showing the inevitable unfeasibility of the Jungian concept of the "shadow man" when introduced into post-Platonic Western civilization, but i spent the two thousand words detailing how the music from "Whiskey Man" got ripped off by the Ramones and used for the bridge of "It's Not My Place (In the 9 to 5 World)" which was on the "Pleasant Dreams" album produced by Graham Gouldman etc. etc. etc.) (you like all these references, right? I mean, you find them enriching and stuff, don't you? A little bit? Huh? Maybe? No? Hmm...in that case, i should probably use the phrase "East Bay Hee Haw Motherfucker" some more, that one's guaranteed box office). PUN ROCK IS DEAD (AND I HATE YOU)! I had it all planned out, man! Right down to our official Pun haircut (which would be crewcuts administered at home with a common brand of electric clippers. Check out any Wahl™ — 100 Puns Rule!). I mean, sure, i knew that initially the only two people who would show up for the meetings would be me and Nikki Parasite, but i was sure that once Paul Simonon had his big UK hit with "The Puns of Brixton," our swank new penthouse (hee hee! i said "penthouse" in MRR!) (hey, at least i didn't say "punthouse!") headquarters (Puns puns! Puns on the roof! Puns puns! Made to shoof!) would attract a lot of new pun rockers (some of whom might even take advantage of the preceding Clash and Who references to make with the dreaded "Tommy" pun) (you'll be dead, the war is Pun!). Anyway, the only hope for my dream of a Pun planet is that Seiji one day moves from Japan to Germany, and starts a twelve-piece band called Guitar Zwolf. They could have a midget roadie, dress him up like a pixie (Kim Deal, perhaps) and call him Guitar Elf. Stop me if this gets too funny, i don't wanna hurtcha. Anyway, the stillbirth of Pun Rock is made particularly acute by the fact that, as indicated early on, punk rock is dead. Again. Don't worry; it happens periodically. I estimate i have seen the scene croak and revive on three major occasions: 1) when punk endured Death By New Wave and was replaced by hardcore; 2) when hardcore encountered Death By Stupidity and was replaced by pop-punk; and 3) when pop-punk died the living death — Death By Blandness — and was succeeded by, quizzically, a more pop-punk [i don't really understand it either], and b) the cadre of rockin' bands Whom I Deign Not To Label Lest I Appear Lame led

up by the holy troika of the Rip Offs, Teen-enerate, and the Devil Dogs (handicapper's tip: *always* look for a Holy Trinity! Black Flag-Circle Jerks-Dead Kennedys, Beatles-Stones-Who, Ramones-Sex Pistols-Clash, Screeching Weasel-Queers-Vindictives, whatever — the presence of a Holy Trinity is this dimension's sure sign of bountiful positive hubbub!); all three now history. An important thing to keep track of in all this bedlam and tumult is that punk isn't "dead" dead, like there are NO good records coming out or NO good bands still around. Nay! For shame that you should even think that i should think this thusly! All that this deadness implies is that the collective rock'n'roll vital signs of the scene have dipped beneath a certain critical mark on the Thrillometer™ (rhymes with "thermometer") and stayed there for longer than a certain critical "Maximum Time Allowed To Be Dipped Beneath The Aforementioned Certain Critical Mark And Still Live" period, hence, like, we're dead (*Closing Arguments for Deadness*: 1.) I don't see any bands from the same aesthetic neck of the woods as the RipOffTeenGeneRateDevilDogs rocking big enough to fill the departed's booties [a.] that Infections 45 is really good but i'm not sure how deeply their trout pond is stocked with hits like "I'd Kill For You"; b.) that Stipjes album is good, too, better than their 45s, but i still don't bite on them being The Total Shit; c.) that Problematics 10" and split 7" were pretty great (minus a version of "Teenage Kicks" about as good as Pansy Division's "Male Model"), but results on their Rip Off 45 are inconclusive; and d.) that Phantom Rats CD fell a bit short of the mark (the Jet Boys stock is also sinking), and, having discussed the Registrators shortcomings earlier, i feel moderately confident in suggesting that the Japanese Rock Tsunami may have already crested; 2.) The state of pop-punk's remains becomes more tragic with every passing day [ALL-IMPORTANT TIDBIT! The quick'n' easy litmus test for whether or not a scene or sub-scene is Live or Dead is to determine whether the records produced by said scene seem better considered individually or collectively. If the answer is "individually," the scene is DEAD. Grab any vintage '96 pop-punk record and play it and it might very well sound kind of okay. Grab this record and 19 of its spiritual brethren and you're gonna say "Fuck this, i ain't wading through this shit, all this crap sucks." Whereas, a year or two ago, i'd buy "lo-fi" 45s by obviously un-stellar bands like the Inhalants and Statics and play 'em once and go "eh" — but i was happy to have 'em 'cause when i set them in my stack of similar-looking and sounding records in the cheesy-cool b&w one-piece white paper sleeves, the collective effect multiplied their inherent merit several times over]; and 3.) There has been no Best Band In The World for all of 1996 and i see nothing lurking on the event horizon to indicate this condition will be abating). As the self-proclaimed Voice Of Experience (as opposed to being the voice of the Mr. T Experience), i am not at all worried about punk's eventual lizard-appendage-like regeneration — my only concern is that when it surges back with a vengeance, i, Rev. Nørb, am the newly-minted Top Dog. The punk rock elevator has plunged from the 99th floor

to the basement, and it is time for me to MAKE MY MOVE. I plan to REIGN SUPREME in the next punk rock rebirth, and, to attain this end, my first step will be to DESTROY POP-PUNK AS YOU KNOW IT ("Death To False Pop-Punk" would be my rallying cry, but the word "false" is too open to interpretation). And howsoever shall you dispense with the flimsy remains of pop-punk, Rev. Nørb? By advocating the return of...gulp...HARD-ASS SHIT??? NAY! NAY!! A THOUSAND TIMES NAY!!! Fuck hard-ass shit, hard-ass shit sucks (the same year i decided the pop-punk revolution of '87 had become too bland too live [1990, and this verdict was reached after repeated listenings to the first Operation Ivy and Green Day albums (in the name of science, you understand)], some guy wanted to fight me at an Antiseen show in Milwaukee [weeknight, even] because *he didn't like my pants*. Wimpy sucks, macho sucks, you all suck, everybody die). Pop-punk is bad because why? Because it's punk guys trying to play pop music punkly, and failing miserably due to their lack of understanding of POP, not of punk. Why don't they understand pop? In some cases, i suspect it's simply because they're fucking pussywhipped and they actually think someone cares. In others, i suspect it is because they have no clue as to what the role of the 7" 45 rpm record (a.k.a. "hit single") should play in the creation of all things poppy, probably owing to the fact that after the hardcore thing hit in 1981, people starting using 7-inch records as miniature albums, not as Hit Singles, and the status quo has really not been totally re-re-vamped since (the fact that the 45 spindle thingie — by which one could stack up to seven 45s on your turntable & have 'em play in succession — disappeared from stereos around this time due to the sissy-boy audiophiles who didn't want their records landing on each other and who now don't even own turntables probably contributed to their malformed view as well [if you asked me what my favorite 7" single is, i'd say "Surrender" b/w "Auf Wiedersehn" by Cheap Trick. If you asked Mike Jarvis of the Blow Pops, he'd say "Paperback Writer" b/w "Rain" by the Beatles. But, if you asked Paul from the ex-Action Figures, who is like seven years younger than i am, he'd just say "Good Vibrations" by the Beach Boys, as he came upon the Singles Scene too late to understand the concept of the B-side being significant] [and, for the record, things don't have to be overly poppy to be good singles; "Nervous Breakdown" by Black Flag and "Destroy All Music" by the Weirdos absolutely certainly rate and are absolutely certainly not EP-style records, regardless of their b-sides' song count]). When i first started my puny record label, i intended to only release hit singles ("hit" here not, of course, meaning that they, perish forbid, sell a lotta copies, but just that they a.) sound good on your record player; b.) would sound good if they were played on the radio, whatever "on the radio" means; c.) would sound good if they were played on a jukebox [thanks to the kind and good Jack Geezer for pointing out that i press my 45s with a large hole so they can be played on his jukebox; for a while i just thought it was 'cause they were 3¢ cheaper but Jack is 100% right, large-hole 45s

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are OUR BIRTHRIGHT AS AMERICANS!!). Things got quickly sidetracked, but i am giving the punk scene ONE LAST CHANCE to reanimate under my control: i plans ta wipe out this current swarm of punk guys who don't understand the 7-inch single making bad pop records by supplanting them with pop guys who DO understand the 7-inch single making good PUNK records! Pop-punk shall be banished forevermore, or until someone forgets, and, in its stead, shall stand — are you ready? — PUNK-POP!!! It's genius in your time!!! If you are the best punk-pop band in the world, and you want to be part of the impending artificially-induced punk-pop explosion, send me a tape, and indicate your hit. If you do not indicate a hit, i will assume you are clueless, and scoff at your feeble delusions of net worth. If you are the best punk-pop band in the world, we'll do business and all get rich (mostly me). If you sound like Screeching Weasel or the Queers, break up immediately. If i don't hear from the best band in the world within a reasonable amount of time, i'm going to scrap the entire notion and go to plan B: releasing an endless series of split 45s with Pansy Division on one side and the Fearless Iranians From Hell on the other. Some shit you never get sick of.



This is part one of a three part interview with Stephen Singular.

DE: It is my privilege this evening to be joined by Stephen Singular, the author of the recent book *Legacy of Deception*, subtitled *An Investigation of Mark Fuhrman and Racism in the LAPD*. The book is published in soft cover by Dove Books, copyright 1995. Stephen, welcome to our airwaves.

SS: Well thank you for having me.

DE: Your book actually is about far more than just Mark Fuhrman, racism and the LAPD. In fact, I would say that Mark Furman plays a relatively small part in your book. The author Edith Wharton observed that "a frivolous society can only achieve dramatic significance through what its frivolity destroys." And I think that in connection with the O.J. Simpson case, our society has proved itself to be all together frivolous, and it has destroyed a great deal, including some very serious information which you have effectively and courageously highlighted, that O.J. Simpson was framed. Can you tell us a little bit about how you came into the possession of the information you did?

SS: In 1984, I was living in Denver, Colorado, I had been kind of a radio junkie for many years, I had moved to Colorado a few years before that, and became fascinated with a radio personality named Alan Berg, who was a prominent figure there on the radio. And in

June of 1984 he was assassinated by a group of neo-Nazis from the northwest of America. They were all subsequently rounded up, tried in Seattle and convicted or they pled guilty, and most of them are now in federal penitentiaries.

DE: This group by the way was named The Order.

SS: Yes it was. And it was led by a man named Robert Matthews who was killed in a shoot-out with the FBI at the end of 1984. At the time, before the Oklahoma City bombing, these people were essentially responsible for three or four deaths, they robbed \$4.6 million dollars in one heist in northern California, and committed, I believe it was, 270 criminal acts. Anyway, the point of all that is that an investigation of FBI and police personnel was conducted throughout the United States to round these people up. I made a lot of contacts, got to know a lot of people, wrote my book, it came out in 1987 and was called *Talked To Death: The Life and Murder of Alan Berg*, and I stayed in touch with some of the sources I had developed at that time in the mid-1980s. There was of course a lot of research being done by police and other officials into right wing organizations, white supremacist organizations, and groups like that. When the murders occurred in Brentwood, here in Los Angeles in June of 1994, I watched what followed that. I, like 90 million other Americans watched the high speed chase, watched Simpson taken into custody, etc. And came to the conclusion that he appeared to be a guilty man. Six weeks passed after that, to late July of 1994, and I was contacted by a source that I had made ten years earlier, roughly, a source connected to the legal system out here...

DE: "Out here" being in Los Angeles.

SS: Yes, southern California, and was told that there were several critical pieces of evidence in the case that basically had not surfaced, that would go a long way towards explaining what had happened, at least in one aspect of the case. The aspect being what the police had done.

DE: You mentioned that a stick and a blue evidence bag found respectively on O.J.'s property and adjacent to it figured prominently in this scenario. Can you tell us more about that?

SS: This was the first week of August now, 1994, and I was given four pieces of information at that time. One was that there was a piece of broken fence that was germane to the case. Two was that there was a blue plastic evidence bag that was germane to the case. Both were recovered, one was recovered near the Ford Bronco, the stick was recovered near the Ford Bronco by the police, and the bag was recovered over near where the glove had been found on Simpson's estate. If you recall the pictures of all of that, there's his house, there's a walkway, there's chain link fence, and on the other side of the fence there's a blue plastic object lying on the ground. I was told that that was an evidence bag which is something that homicide detectives take with them when they go to crime scenes. We know from preliminary hearing testimony that in fact Detective Fuhrman and Detective Phillips, who were the first homicide detectives to arrive on the scene, had a homicide kit in their

trunk that contained plastic bags. I didn't know, and I was also told that blood had been planted in this case. And the only thing needed to prove that was to test the blood, the crime scene blood and perhaps other blood for a preservative, technically it's called an anti-coagulant, it's called EDTA, it's a preservative in blood so it won't coagulate when you put it in a vial. You draw blood from a suspect, you put it in a vial, you don't want it to harden or get dried so there's a preservative in there. If Simpson's blood had been planted, it would have had to have come out of that vial. If it were tested and it had EDTA in it, it would clearly mean that it had fact been planted. The fourth piece of information I was given was that Detective Mark Fuhrman had known Nicole Simpson fairly well prior to these crimes. We all know he'd gone over to Simpson's estate once in 1985, he wrote a report in 1989 that this made an indelible impression on him, but that's the end of the story basically. I was told that he was in somewhat regular communication with her, that he was her cop on the force, that she told him about her relationship with O.J. in depth, and the point of all that being that he did not arrive at the crime scene as any kind of a blank slate, as a homicide investigator would be expected to do.

DE: Now we should stress that none of this has ever been... I shouldn't say none of this but with regard to the situation vis-a-vis Furhman and the Simpson family, has there ever been any objective finding in a court of law?

SS: We can go through the four pieces of information one at a time. I got the information and I didn't quite know what to do with it. I was told that approaching the prosecution would not do any good. Nobody was going to listen to me, I was just going to get into trouble. So I approached the defense, and put these things in a fax, and I faxed it to Johnny Cochran's office on August 4th, '94 and four days later I was sitting in Shapiro's office with Carl Douglas, who was Cochran's second in command, and with Bill Pavlick [?], who was their lead investigator. I gave them those four pieces of information. I told Pavlick and Douglas that Fuhrman knew Nicole Simpson and Pavlick was all over me. He's a tough ex-cop from LA who thought he knew everything about the case and probably did know more than anybody. He said he'd looked at all the clubs and all around to see if they did have a connection and he couldn't find one. But to answer your question, the trial began in January of 1995, as we all know. In February of 1995, the LAPD began conducting their own Internal Affairs investigation of Mark Fuhrman because enough stuff had come out about him to at least make them conduct a token investigation, which is what it essentially amounted to. What happened was that, you know the crimes were committed in June of '94, the preliminary hearing was in July. In August and July of '94, Deputy District attorneys, two by name, Lucine Coleman and Julie Segosian [?] came forward to the District Attorney's office, to Marcia Clark, to Bill Hodgeman, to Garcetti, to the people in charge and said a couple of things. One is that police themselves had approached these Deputy DAs and had told them about Fuhrman being

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at parties, Fuhrman being at other locations and talking about, for one example Nicole Simpson's breast implants. He was bragging about seeing them, he was talking about it with other cops. What does that tell you? Does that tell you that they had a relationship? I don't know, but it tells me that there was something in what I was being told. Other policemen were coming forward, talking to the Deputy DAs, the Deputy DAs were in turn going to the higher ups and saying, look, this is not normal behavior, regardless of what happened. This man may well have had an incentive to do the kinds of things that were now being talked about by the defense.

DE: We should note that this was discussed in an article that appeared in the front page of *The Los Angeles Times*. Albeit near the bottom where an awful lot of people don't look. I don't recall the issue, the possible issue of Fuhrman and Nicole as romantic, or possible romantic or sexual partners coming out in court. There were reports in the papers, but most of the rest of the information you had been given did come out to one extent or another and frequently obliquely during the course of the trial, yet it was virtually ignored even by the participants.

SS: Well, what happened was, was that the stick, Fuhrman had mentioned the stick in the preliminary hearing. It was connected to absolutely nothing. When I went back and looked at his preliminary hearing testimony, I found that he was talking about this, which struck me as very curious. I talked about that with the defense. Then as the trial began, I mean I'm leaving out many details, one of which is that I wrote all of this up in a book proposal which then went to the, which was then leaked to everybody, including the prosecuting attorneys and the defense attorneys and the judge. So that they all sort of knew some of the things the defense was going to do in the trial. They knew the stick had become an issue by the fall of 1994. So when Fuhrman took the stand in March of '95, you may recall that Marcia Clark would like to end each Friday, they would quit on Friday at noon, she liked to end on something very dramatic. They would bring out a glove or they would bring out, there was that fiasco with the plastic bag that was in the Bronco, which happened to be a standard issue item, they thought it was a body bag or something, but anyway... One Friday they brought this object wrapped in brown paper and set it in front of Mark Fuhrman and he unwrapped it. It was this piece of stick. But what was it? Nobody ever said where did it come from.

I was told it came from a fence, over at the Bundy address at the crime scene, that he broke a piece of stick off of the fence there, that he picked up the glove with the stick, that he put the stick in a blue plastic evidence bag, that he transported the bag, the glove, the stick, over to Rockingham, that he dropped the glove on the ground, that he got rid of the stick and the bag. We know these objects exist. We know the stick was introduced in court. We know that the defense introduced the picture of the blue plastic bag to the jury, also in February, when Cochran was cross-examining one of the homicide detectives.

DE: This plastic bag laying right on the other side of a cyclone fence from where the infa-

mous bloody glove was found.

SS: It was found at Simpson's estate.

DE: And this was actually a Blue evidence bag of the type that detective's carry in an evidence kit.

SS: That is my understanding. I mean I never held it in my hand. But I do know that Cochran introduced it into evidence with that and then when Bailey was cross-examining Fuhrman, went into this whole thing about if you put a glove into a blue plastic bag what would happen with it? See, I got close to the defense and Carl Douglas gave me the preliminary hearing transcripts of Fuhrman and Vannatter, which they gave in July of 1994. I studied Fuhrman's testimony very clearly. He says several things in there that should have been pursued much more strongly than they were. One thing he says in there off the top of his head, about arriving at the crime scene, is that he knew that Nicole and O.J. had joint custody of their children. How did he know that? How can a homicide detective possibly know that, talking about arriving at a crime scene. What does that tell you? This is an admission from his own mouth. The point of the plastic bag was that it would dry, a glove would dry if it were sitting on the ground for 7 or 8 hours, if it were not wrapped in something, and this was according to Bailey during the trial. The point I'm making is that the stick entered the trial, the bag entered the trial, the report of the LAPD investigation did surface very late in the trial but it did not really get much in front of the jury. But the most interesting issue of all by far was the blood preservative, because that played a crucial role in the trial.

DE: Now this EDTA preservative is apparently something that is placed as a matter of course, and for the purposes desired for EDTA in a particular type of vial, it is color-coded by cap, is it not?

SS: There are three types of vials, and there are three types of preservatives. There is a green-, a yellow- and a purple-capped vial. Yellow and green have something in them called sulfur norseprate [?], I believe I pronounced that correctly, I'm not a chemist. When I was originally given this information, as I've told you in late July of '94, one of the first things that I did was contact a blood specialist at a hospital in Denver, a man named Dr. Daniel Russo, who's a hematologist. I'd asked around of some people and they said this man knows more about blood and testing blood than anybody you're going to meet. So I called him up and he explained to me about these caps, about blood preservatives, about what they do. He told me that EDTA was a stable compound, and that means that it will be in the blood long after it came out of the vial, it would not dissolve, so you could test that blood for a long time afterward, and still find the chemical in there. Which was a good thing for my purposes. I took all of this information and gave it to the defense, and my general thrust was to get them to test the blood. If that chemical was in there then we could fairly safely assume that we knew at least a portion of what happened in this case. It's a provable thing. If you talk to any organic chemist he'll tell you that.

DE: How did the defense react to your information?

SS: They told me I was wrong about everything. They told me I was wasting their time. It's a very interesting story, it's laid out in the book. I rather naively thought, well, they'll embrace this information, they may even embrace me, because if this stuff is true, then you get beyond speculation, you get into some hard evidentiary stuff that could really show you some severe police misconduct.

DE: Now again, the significance of this EDTA is not as obscure as it might appear at first glance. It's presence in some of the blood samples supposedly left by O.J. Simpson at various elements of the crime pathway I guess one could say, would positively prove that that blood had been planted from the sample that O.J. had given to the police.

SS: Correct.

DE: And this would obviously have proved that O.J. Simpson had been framed.

SS: That's correct, if you could test it, and if you get definitive answers. I went to the defense, to back up a little bit. They said, A, Nicole and Fuhrman did not know each other. B, we've never heard of the stick. C, we've never heard of a blue plastic bag, D, this blood preservative theory is crazy. We can't get our hands on the blood to test it, and if we could, we don't think it's in there anyway. So go back to Denver and have a nice life.

DE: That initial response was not altogether, shall we say not altogether ingenuous.

SS: No, it wasn't. It was not. Anyway, I was not willing to just take no for an answer. And just go home and resume my former life. I thought, if this were true, it had to come out. Period. So I began to establish a relationship with Carl Douglas, again the second in command at Cochran's office, and was calling him 2 or 3 times a week and was actually able to get my hands on more information, and pass it along to him. He went to his evidence book, his murder book as they are called in criminal trials, and he opened it up and he started thumbing through it, and lo and behold he found a picture of a blue plastic bag sitting next to a cyclone fence. And he found a piece of stick sitting on the ground next to the Bronco. At that point I began to be able to get him on the phone a little more easily. And we began to be able to talk to one another. He started to trust me a little bit. When I arrived in their offices on August 8th, as Carl emphatically pointed out to me, they had had 200,000 leads, 200,000 tips, and most of them, you know, they dismissed them out of hand. he said we've taken about 100 seriously, and we've sat down and talked to 10 or 15 people. So, you know, you've accomplished something by getting into our office. But we've got to go further. So we did go further, and like I said, some of these things began to check out. So what I did was gather a lot more information on EDTA, how you would test for it, what the test is called, it's called gas chromatography. It essentially separates the EDTA out from the blood so you can see that it's in there. And I again established more and more of a relationship with Carl in particular, and then what happened, well the story just gets more and more complex. But they began to believe that something had gone on in the crime lab, with Simpson's stored blood. The essence of it was that at a crime scene, the criminalist, as you'll recall in this case the

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infamous Fung and Mazzola go over to a crime scene and take swatches and pick up blood. This gets rather complicated, but the blood preservative theory was shot down by everybody because a number of police officers arrived at the scene and saw that blood on the ground while Simpson was still in Chicago. So, if you follow what I'm saying, in other words you had maybe ten police officers there who walked through the scene and saw this blood on the ground, and they all testified to that. So that clearly could not have come out of the vial yet because the vial with the blood in it did not yet exist. When I went to the defense, I said simply, you have to check the crime scene blood, I didn't have any information beyond that. What they did beyond that was to come up with the belief that in fact that blood was collected off the ground, that blood does belong to somebody, but that's not the blood that was sent off to Cellmark for the DNA testing. If you'll recall Dr. Lee testifying at the trial, that was the essence of what he had to say. He's considered to be one of the most respected forensic scientists in the world. DE: Let's retrack here, recap here just for a second. Cellmark Diagnostics was the laboratory that was actually doing the DNA tests on some of the blood given by O.J. Simpson and stores in that purple-capped vial characterized by an EDTA preservative. The blood that was in the vial would have to have had EDTA in it.

SS: Let me try and break it down into sort of the theory of the case from the defense's point of view, and perhaps from the prosecution's point of view. The critical pieces of evidence in this case, in my opinion and I think the opinions of many, were blood drops 47 through 52, because those were the crime scene blood drops. If Simpson's blood is on the ground at the crime scene, there's a pretty fair chance that he committed these crimes. And that blood was collected before he came back from Chicago and gave his blood, and then some blood, some Simpson blood was sent off to Cellmark. The implications from Dr. Lee's testimony were that those blood swatches were switched. Because Andrea Mazzola's initials were not on the swatches that were sent off, which was considered very important to them, because that's what they believed happened and that's very much in line with what I was told happened. What happened was, as the case went on, and they began to believe in the blood preservative theory, and the fact that Simpson's blood had been planted. They came to me and they said do you know anybody in the crime lab? And I said, well I can look into it. And they said we have reason to believe that some crime lab employee may be on orders from above, and has taken some of that stored blood and put it on clean swatches, not the crime scene swatches but new swatches, and they sent those off to Cellmark. If they sent those off to Cellmark, they could only come back as O.J. Simpson's DNA. I mean, there's no other way because it is Simpson's blood. And the tests that Cellmark runs are not tests for EDTA, they're simply tests for DNA and those tests are not the same. So, I came out to Los Angeles, I was living in Denver at the time, and I approached somebody in the crime lab and I tried to make headway with what they were asking me to

do and then the story gets a little more complicated and hairy from there because basically they were trying to get me to do some things that were a little bit questionable, as I subsequently found out. And I decided I'd probably gone about as far with them as I wanted to. I was not, as I say in the book, going to stand in the bushes, stake out the crime lab and try to jump somebody and get them to talk to me on their behalf.

DE: It certainly wouldn't be a good idea given the publicity for the case.

SS: No.

DE: Stephen, I'd like to sum up a few of the points that we've made in this half hour and then we'll continue with our next half hour segment. You wrote a book called *Talked To Death*, the basis for Oliver Stone's 1988 or '89 film called *Talk Radio*, about the murder of Alan Berg by the neo-Nazi group, The Order. And you were contacted by a source within the LA legal system and told that apparently there had been a number of different elements of fabrication of evidence against O.J. Simpson, including the planting of the glove, involving a stick to scoop it up and a blue plastic evidence bag to carry it over. A stick was found near the Bronco on O.J.'s property, a blue plastic object, apparently a bag was found just on the other side of a cyclone fence adjoining O.J.'s property where the glove was found, and you were told that blood had been planted at the crime scene and that also perhaps swatches of blood from the crime scene had been switched for swatches taken from O.J.'s blood sample. A lot of this panned out during the course of the trial. One of the things that's amazing to me is that Carl Douglas showed you a picture from the evidence book of the blue bag and of the stick and then Johnny Cochran actually mentioned the blue plastic object at one point during the trial and yet it was never brought up.

(continued next month)

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email him at archives@igc.apc.org, Web site is at <http://www.cygnus.com/kfjc/emory>. Attention non-commercial radio stations! Please contact Other Means regarding Dave Emory's weekly radio program.

The Quality of Military Life

by: TK Getzgo

Two days after sending my latest completed column (now in issue #160) to Tim, I acquired issue #158. In the letters column of that issue was a piece directed at me and my column. Much to the delight—I'm sure—of Steve, the letter writer, I am going to use this month's column to address that letter, its points, some other misconceptions about me, and some misconceptions about the column

and military punks in general.

The first issue I want to address—and keep in mind that I'm far from upset at Steve's comments; I am actually pleased to see that someone is reading and cares enough to comment—is Steve's prejudice. In-fighting in the punk community is already threatening to tear us apart as a group of dedicated outcasts fighting for common goals. Finger-pointing, name-calling, and the sickening "I'm more punk than you" attitude of certain scenesters is pathetic and detrimental to the cause. Calling me a "punk" (his quotation marks), which is basically saying that I can't *really* be a punk because he says so, is juvenile and useless. Steve had some good points, he can't really be that ignorant. We can, however, look at all of the evidence Steve presented as to why he is a punk and, therefore, an authority on who else is and isn't punk. Does that sound like fun? Let's do it, then. Steve was "a huge Bad Brains fan through school". Holy shit! I give up! No punk am I, attempting to compete with a record collection including not only Bad Brains, but... OK, just Bad Brains.

Sorry, I didn't mean to sound so pompous, but I'm trying to make a point. Mentioning that you were a big fan of one band whilst in high school does not an authority make. Or something like that. I'm not trying to play the "I'm more punk" game, but I *did* get my first Ramones album when I was in the third grade. I had recordings by Black Flag, Sex Pistols, Sham 69, Dead Kennedys, and Minutemen before I entered junior high, forget about high school. I have been enjoying punk music for most of my life, and was a true punk before I ever heard the word. Punk is not about wearing certain clothes, listening to certain music, or even thinking a certain way. Punk is a feeling, an attitude, and a way of life. Punk is flipping the bird to whatever and whomever you wish, for your own personal reasons. Punk is about accepting people for their own individualities, because the rest of society won't. The bottom line is this: no one has any right to accuse me, or anyone else, of not being punk for any reason, especially if that reason is my status as a soldier (more on that in a bit). And, for the sake of clarity, I am not saying that Steve isn't punk, because I believe that he is.

My second point is a little more complex, and may actually be two or three points strewn together. I won't know for sure until I start writing them down, so bear with me. Unless Steve is in his late 40's or older, I seriously doubt that he was drafted. The draft was ended in this country sometime in the early 1970's, and replaced, in a way, with Selective Service (see Brendan White's column in issue #157 for a great overview). If it isn't clear to anyone, that means that the military forces of the United States of America are 100% voluntary. No one is there to force you to join. Nothing happens to you if you don't join. It is a choice, albeit one of the few choices, it seems, that we have left in this country. If being in the military—in and of itself—is so "un-punk", why did Steve join? Why does anyone? (My column in issue #154 addresses this issue in some detail, so I won't go into it too much here.)

Everyone joins for a reason, and the fact is that everyone has his or her own reason. I

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have a friend who came from a broken home. Her father was living with a woman who hated his ex-wife and their kids, so my friend wasn't welcome there. My friend's mother was a wreck: bouncing from job, to unemployment, to job, and using all of her money to support her drug habit. She wasn't welcome there, either. What about her extended family: grandparents, uncles, aunts? No dice. No one was willing to help her out, except for the military. The local recruiter was in her school one day, talking to all of the students. Knowing how to manipulate kids well, the recruiter touched a nerve and found out that this seventeen year old was facing an uncertain future after graduation, so he explained that the military could offer food, clothing, shelter, and steady pay for three to six years. What do you say? What could she say? Sure, she could have said no. She could have thought of her political beliefs first, but she didn't. Today she is a fully independent woman, using her knowledge of the military as fodder in her war against them, much as I am doing. And she is definitely a punk. Definitely.

This is where my points intertwine slightly. My story is also one of necessity, but at the same time follows an age-old truism of revolutionaries, which is to always know your enemy. My pre-military situation was one of despair, much like my friend's. I was flat broke, all alone, and desperate. I hadn't even seen my family in years, forget about living with them. I needed some motivation. My inspiration arrived in the form of an interview with a high-ranking member of the CIA, which I found in a local paper. In the article, the spook told tales of counterintelligence, and how "going to bed with your enemy" was the only way to know them well enough to fight them. Why not? It was a multi-year sacrifice, but it would be worth it. I would be going into Deep Cover, to use the CIA's own term, to spy on the enemy.

My endeavors finally found fruition when Tim mentioned in the pages of *Maximum RocknRoll* that he was looking for a guest column from a military punk's perspective. I wrote the column that appeared in issue #153, expecting a one-off anonymous shot, and ended up getting a forum to discuss issues of concern to military and non-military punks alike, on a monthly basis. My situation may sound slightly dramatic, but that is a moot point, at best. What I am getting at is that everybody has a reason for joining the military. Even Steve.

Boot Camp is not a fun place, and many people—even good, patriotic, Christian boys and girls—quickly decide that they want to be back home smoking pot, watching television, and arguing with mom and dad over whether or not they are too old to be taking out the trash anymore. Many get out within the first few weeks. I begrudge them nothing. Many wait until they get to the firing range and decide that they are Conscientious Objectors. I begrudge them nothing, either. I don't honestly believe that anyone is stupid enough to think that they could join the military and not be taught to fire weapons and other ways to kill, but I don't have a problem with them. I have respect for Conscientious Objectors in general, but anyone—like Steve—who waits until they are members of

the Armed Forces (hello!) to decide upon this status, I have to wonder about. It all comes back to doing your homework, knowing what you're getting into, and thinking things through.

Understand, I'm not attacking Steve. We are on the same team, as far as I'm concerned. I would just like to know why he joined in the first place, when he decided he was a Conscientious Objector, and, also, how he thinks going AWOL is a good answer. I, too, know the story of John Joseph. He is currently (last I heard) in a world of shit—and debt—trying to get out of going to prison for the rest of his life. When you sign on that dotted line, you cease to be a person. You become Government Property. Walking away is not as easy as it sounds, nor is it such a good idea if prison sounds unappealing to you. Some never get caught, which is cool. Others don't get prosecuted, which is also cool. The numbers of those who remain free after going AWOL, however, are not in your favor.

I think it boils down to a matter of integrity. If you commit to do something, you should have enough personal integrity and self-respect to see it through to its logical conclusion. Believe me, you can do a lot more damage from the inside, initially, and as a knowledgeable former member, later, than you can as someone who spends a few months doing meaningless details while awaiting separation, then bitching about how fucked the system is with no personal experience to back it up. It is all about education. I think everyone needs to spend as much time as possible educating themselves, especially if they want to see a positive revolution. How are you going to take on (and eventually overthrow) the military if you know nothing about it? Soldiers and sailors who believe in the whole "America the Beautiful" routine won't help you. They're liable to kill you. America's schools are not educating America's youth, so it is up to the youth to educate themselves. Read, talk, think, expand your horizons. Develop good grammar, good vocabularies, good speaking techniques. You will need all of these qualities in order to successfully organize and execute a revolution. Knowledge of the government, laws, penal systems, military machine, past wars and revolutions, etc. will also be needed. Why do something half-assed and lose if you can do it right the first time, with proper education and planning, and win?

Steve's thoughts on the budget, Bosnia, Kuwait, etc. were right on, but what can he do about it? Truthfully, what can any of us do about it? Not much that we're not already doing, but who do you honestly think would be more likely to get the bureaucrats worried, me or Steve? I have been playing their game for some time now, and fit in quite nicely, thank you very much.

Imagine this scenario: You are in a big family, all living in the same house. There are roughly one hundred family members living with you. Suddenly, younger members of the group start turning up dead—murdered. The heads of the family have to ask themselves, "Is it an inside job?"—one of the family members—"or is it an outside job?"—a stranger. Who do you think they would feel more threatened by, a stranger, whom they

can control to a degree by keeping tighter security, or a family member who remains locked in the house with them?

Why did Timothy McVeigh instantly become Public Enemy #1 in relation to the bombing in Oklahoma City? Why is the government so intent on convicting him—whether he is guilty or not? Because he is anti-government, and because he learned all kinds of neat things about bombs, guns, propaganda, etc. in the Army.

Steve's entire letter, as it applied to me, was based on my first column, the one I conceived as being a stand-alone, one time piece. I want to clear up a few things about that column and his perceptions of it, and I'd also like to invite him to read all of my other columns, especially this one and the one that appeared in last issue.

About the phone call thing: thanks for the advice, but I know that all calls are monitored. The military now offers free access to the Internet and e-mail to most units, too. Many units have official Web Sites, which interested military men and women are encouraged to browse. Why? It is easier to monitor them than it is to bug phone calls, but the military does still bug all incoming and outgoing phone calls to every military phone worldwide. Why, then, would I risk making long distance calls? Although I did say that I was talking on the phone, long distance, in that column, that is not exactly what I meant. (And I certainly know better than to use the phones in my work area.) If you are good with computers and, more specifically, modems, you may have an idea of what I am doing to charge up the bill. Otherwise, I will leave it up to you to figure out.

As for getting out, and helping others to do the same, read my column! Month after month, my goal is to help military punks cope with their situation until they can get out (the sooner the better), and to educate non-members to the evils of this life so they don't make the same mistakes. I do sometimes consider joining the military a mistake, in spite of what I said earlier in this column, but I don't regret it. It is important to know what you are up against in this world, and I had no idea that I was up against this much until I witnessed some of it first hand. Still, some days it is so frustrating to be stuck in this situation that I just want to explode.

I don't know what else I can say to explain my position. I am getting damn close to my date of separation, by the way. Yes, I put up with all of the shit for the entire length of my enlistment, and still have some more shit to go through. I think I am a better person for it, however, and guilt by association is not always applicable to military members; i.e. I may be "in it", according to Steve, but I am most certainly not supporting all of the evil shit the military complex is involved in.

I am a bit player, in a relatively unimportant job, at an insignificant location, doing meaningless shit for uninvolved people. The big wheels keep on turning, with or without me, and I am doing nothing to keep them in motion. On the contrary, I am working from the inside in an attempt to rust out the cogs and chains before they can snare more innocent youth and turn them into killers. If you don't like the fact that someone can use some-

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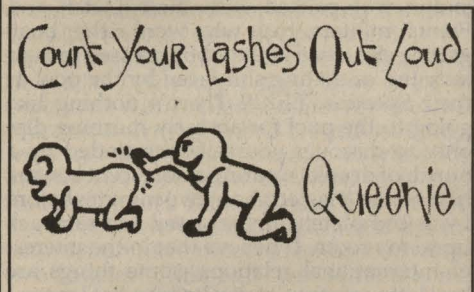
thing like the military for their own purposes for a few years, yet maintain their individuality and ideals, I am sorry. Stay in your little closed-minded world. Just don't be surprised when the revolution comes and we pass right by you on the way to the Capital... and we don't even stop to say hello.

ENDNOTES: Intelligent comments, questions, criticism can be directed to the letters section. I'm always looking for topics and ideas to address.

Once again, the address for Central Committee for Conscientious Objectors is: 655 Sutter #514, SF, CA 94102, or call 1-800-NO-JROTC. Send stamps or a donation for A.W.O.L., a great zine they produce. It is filled with tips on fighting the military machine. I gave a short review of issue #1 a couple of columns ago.

Also, try writing War Resisters League, 339 Lafayette St, New York, NY 10012, for information.

Local recruiters love phone calls and visits from the community. Lots of phone calls and visits. Show a little love, and pester a recruiter today. Bye kiddies.



Well, it's all about to start again. And I couldn't be any happier! I was out cruising with my friends and I came across more hot buns wrapped in black leather than I knew what to do with. Someone get me a doggie bag please... I thought the whole world had gone perverted. But then I remembered that Dore Alley Fair was being held that Sunday. And my how it has grown! From what I hear, back in the day, Dore Alley, hosted one of the hottest sidewalk sales in town. At 2 am when all the south of Market bars would close, boys and men from all over would gather here and make sure that no one would go home alone. Dore Alley used to be the more intimate of the leather fairs, taking up just the alley behind San Francisco's famous queer leather stop, The Eagle. Leatherboys and leatherdaddies frolicked amongst friends and family; not too many mainstreamers ventured near this one. Now, I love my fellow leatherbrothers, but this fair is boy time. I like to play where I am going to get noticed. To my surprise, this year, most of Folsom Street was blocked off also. And it was packed! Mom and Dad were even found trying on collars! Oh, well. I guess it's attraction is growing. Just another reminder that Folsom Street is right around the corner. Let the sale begin!

I have had the busiest time of my life these past months. I got my first speaking role in an independent film and we just got done filming last week. A great script by a first time director about being young, queer, and Jewish in college. The funniest scenes actually took place off camera, but I'm sure that's

usually the case. I played the young out baby dyke on campus. The director said I could play her any way I felt right, so I played her, well, a lot like me. His first reaction was wonderful! "Dog collar... that's great... ooh, so New York." After that, he started using me in a lot more scenes until one of the crew asked if I was the eye candy of the movie. Well, whatever keeps the asses in the seats... The last scene we shot, the "martini" they call it, just happened to be the scene where I am having sex with my girlfriend. Simulated, thank you. No skin flicks for Queenie just yet. My price is way too high. Anyway, in this scene, I am supposed to have an orgasm. We must have shot that scene over 20 times, til I was pissed, tired and dry. Finally, I wanted it all to end so I came like nobody's business and I got rewarded with catcalls and cheers from the cast, the crew and the director himself. There is nothing like having people cheer you on and clap as you orgasm; I highly recommend it for all of you who feel that your sex life if becoming a tad boring.

On the home front, I got a new house mate. He's one of those quiet looking boys. When we were interviewing, he came dressed all in blue, wearing running shoes, and carried a backpack. Having just graduated from Ann Arbor with a degree in Medieval Studies, he seemed like an unlikely match for three over the top perverts like us. But when I asked why he left Michigan, he said that he wanted to take computer classes here so he could create a 3D simulation of Ancient Rome, including a medieval dungeon. Hell, any boy that wants to create a dungeon seemed like the perfect choice! So Aaron moved in and never again have I seen him wear the color blue. The running shoes were borrowed; the backpack thrown away. Natural fibers cannot touch his body; it's polyester or pleather only please! And he won't walk if he can't wear his platforms... This self identified cheerleader-prostitute works at a conservative insurance company downtown. Now that's a laugh! My favorite part of the day is seeing him come home from work dressed in his suit (wearing his four inch platforms, dress shoes in a bag) go into his room, spin around like Wonder Woman, and emerge in orange vinyl. He's the greatest addition to our house since we hooked up that sling in the back porch...

Til next time, try on some latex, the all over body kind, not just the 6 inch variety (oh excuse me, 10 inches) and as always, play hard.



Around the age of 14, my friend, Ben, got his first legitimate job (as opposed to the under-the-table assignments we could get

where young people are enticed into working coal-mining-type construction jobs by earning \$100/day, tax-free, only to wake up the next morning coughing up blood because their guts were all ripped apart by all the tiny particles that were inhaled on the clock). He was the stock boy at a liquor store. One day he began experimenting with what he could fit through the opening in the back door where a doorknob used to be (bottles, cans, cigarettes, porno mags...); I, consequently, was waiting on the other side with some empty duffle bags. We, previously ignored and unpopular, made a lot of friends and a lot of money our first year in high school (we were a regular John Hughes film) until his mom found our "stash."

Shortly after the police lectured us, at Ben's moms' request, the county fair started setting up a couple miles down the road. Like many counties, the fair rolls in once a year and the hordes of limb-missing, toothless, burn-victim "carnies" with it. In my wee years I was genuinely afraid of those "people" but, as I got older, I realized their annual presence was the only thing keeping my town from being as tight as the assholes of the people running it. I also found out that the "carnies" (short for "carnival employees," the people who travel with the fair and operate the rides and game concessions from county to county) were pretty much indentured slaves, making less than the fair owners charged them for the permits they needed to run their amusement rides/games, at least that's what the family of four (dog included), who operated and slept under the Pirate's Escape ride, told me. Ben and I decided to render our services to Burgers and Fries (a place that, ironically, sold burgers and fries) for \$3.50/hour, 12-16 hours/day, for 16 days. Now, I will forego describing the dangerously foul food preparation by leaving out how we would hide live flies in the lettuce, or use phony rubber burgers, and I will neglect to list the kinds of things that somehow "fell" into the fry vat, but proceed only to say that we robbed the place silly. The stand was a licensed fair concession which means it was ultimately run by some fat-cat who paid the county a small sum of money so he could run his crappy little shack however he wanted; illegal child labor, low wages, unsanitary conditions, whatever... I was assigned the register in front of the trailer while Ben was inside, in charge of filling whatever food orders I gave him. Following his newly developed kleptomaniacal tendencies, Ben searched, and found, the bank for the trailer. I first became aware of this when I called back for him to serve me two cheeseburgers. A minute later he gave me three Styrofoam burger-boxes and told me to check them to see if they were "OK." I checked and found that two of the cartons did have cheeseburgers, and the other was full of twenty dollar bills. This sort of exchange went on for a couple of days, giving us each a couple hundred bucks a day, until Ben got a little out of hand and took more money than the place had made that day. The next morning we were arrested. By some very strange coincidence, the following morning the money thought to be miss-

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ing reappeared, the charges were dropped, we were back at work, and our 9-fingered boss was offering us (then 15 years old) some staple-of-the-fair Budweiser. (The next year I opted not to work in the fair-food industry but instead in the parking lot where every day was spent nursing a water cooler that had been rigged to dispense only colorful mixed drinks. Other activities included directing incoming traffic straight out the exit, peeing on the door handles of smart-ass drivers, and taking bribes from people who wanted to park closer to the entrance gate, and all for around \$8/hour!)

When the fair ended Ben and I were living large (having only curtailed our theft enough to not make it obvious) but the funds were dwindling fast. Soon we were desperate for a low-labor, high-return job. We decided to go into business for ourselves by "working the mall." Basically this entailed walking into random stores towards the cash register and grabbing everything without a tag on the way. When he or I would get to the counter we would have a handful ugly clothes (hence, no security tag) that we "got for our birthday, and would rather have cash for." After the Christmas season, when returned purchases are high, we could pull in a thousand dollars a week, each. Unfortunately this all ended when state investigators came to Ben's house (while he was at school) to "ask a few questions." According to Ben's mom's roommate (who answered the door) he was #2 and I was #9 on a list on 12 people who had returned unusually large amounts of merchandise to Macy's without a receipt in the last month (\$2400 and \$800, respectively). #1 was somewhere in the \$30,000 dollar range and even made it into the paper, while, I hope (knock, knock), we were forgotten (Ben was notified the next day that he would be hauled in for questioning, but it never happened).

Since then, Ben has been fired from every single job he has had, from getting caught in the grocery market freezer eating some ice cream and drinking some beer, to eating somebody's pizza while he was on his way to deliver it, to picking up on Pamela Anderson Lee as he waited on her and Tommy in a restaurant. Last I heard he was selling bibles in New Jersey as a fugitive from California. Legend has it, a friend once told him how easy it was to sneak into the gas station he worked at, so Ben gave it a try. Instead of sneaking in, getting what he wanted, and leaving, Ben snuck in, grabbed a sandwich, a Snapple, and a candy bar, and sat down and ate them. When he was done he cleaned up everything, threw it all away, wiped off the counter, and climbed back out. Eight months later police arrested him after identifying his fingerprints. Me? I'm working at an insurance company and I spend my time "borrowing" pens, staplers, and clocks, asking for time off, and figuring out my paychecks (guess where I'm typing this).

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

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Hasn't been a lot going on in my life lately. Which means fortunately for you all, you're subjected to my random bitching less and less frequently. Also things that would have offended me a few years ago, I just sort of brush off and say "Whatever..." about more and more often. I think this is especially true when it comes to punk rock for example; lately I just don't give a fuck about a band's stupidity (at least to a certain degree) as long as it rocks. While this doesn't mean that I'm going to go out and start collecting racist black metal records, or Mentors records (who definitely don't "rock" by any stretch of the imagination) it simply means I no longer expect my politics and my record collection to run in parallel directions.

When an Epicenter worker told me that I was apolitical a few months ago, I was initially incensed and jokingly offered to meet him in the sandbox at five. Of course the fact that it was four-thirty in the afternoon on a Saturday, and I came bouncing in somewhat, all right rather, drunk off my butt, probably didn't help the situation. Nor did the selections I held in my hand; both the Gears CD, and something else - I think the Boozers LP or something like that - basically nothing with any socially redeeming qualities. It was time to face the music, time to pay the piper, time to admit the truth to myself: I had become one of those curmudgeons whose first concern with their punk was the sheer rockiness of it. Ai yai yai... I was a fallen ex-peace punk.... A few months later and I've started going to hardcore shows again, because A.) I still like hardcore and B.) I can't stand effete snobbery, something I think plagues the garage scene. But given my fruthers between seeing a bunch of well meaning kids in hooded sweatshirts singing about the trees, or a bunch of drunk "assholes" up on stage releasing pure rock n roll raunch, I'll be seeing the Motards every time.

Speaking of which they (the Motards) and the Xrays put on a great show a couple of weeks ago, had a ton of fun, only downside was that the Fumes who were also part of this mini Empty Rec's tour were unable to make it down to play here. Oh well, a universally good time seemed to be had by all regardless.

It's been a decent enough summer for shows so far, just got back from Las Vegas recently, where I spent four days for Louie the Letch's Crap Out. Saw some great bands most notably (at least to me) the Fells, Drags, Lord High Fixers, and my current musical heartthrobs the Oblivions - who to me epitomize everything sexy about punk: they're not bad looking, they've got this great somewhat detached, supercilious stage presence, and they play some darn wonderful trashed out

blues, which makes you want to grab the first cute young thing to walk by and start making out like crazy. Las Vegas itself though is one strange city: it's Babylon - a city built completely upon other people's suffering and misery. On the cab ride to the airport we asked our driver if he knew what Las Vegas' suicide statistics were like, and although he chose to flatly ignore us, Mike Lucas proceeded to regale us with a story of some pathetic rube who walked into a casino, put down a couple of hundred grand on - I don't remember, roulette or something and promptly lost it all. Said loser then went back to his room and promptly offed himself - hoping to be memorialized as a gambling martyr at the table where he lost it.

There are also apparently, no pigeons in Las Vegas. However one thing Vegas does seem to have is an overabundance sets fake breasts, collected in one small area. Don't ask why I noticed these things, I couldn't help it though... First two nights I was there I stayed at this hotel called the Rainbow Vegas whose only claim to fame seemed to be the lack of air conditioning, or edible food. oh yeah, that and it was packed with these Dutch and French military guys who were either busy getting shit faced in the lobby dressed in their fatigues, or getting shit faced by the pool in their Speedos. EEK!!! There's nothing like going to the pool for an early morning dip, only to discover yourself surrounded by a bunch of drunks wearing fluorescent banana hammocks. I lasted about two minutes before I was completely embarrassed and ran back up to my room. (I believe that in the interest of international relations, some things are best left a mystery - if you know what I mean.) I was also followed back to Chez Rainbow one afternoon by an elderly gentleman in flip flops who started up a conversation by addressing me as "Hey Madonna, Madonna." he then proceeded to ask "Are those tattoos real?" "Yeah." "Did you pay money for them?" "Grunt..." "What do you do for a living?" "Wha? I work in an office..." (at this point I'm starting to clue into what's transpiring, and am trying to hoof it away as quickly as I can.) "Oh you mean you're not a 'fun girl'?" ...And here I thought Las Vegas would be the one city I could indulge in my secret love of short dresses and high heeled sandals, how silly I was.

On an upside to this "den of iniquity", I noticed that unlike San Francisco the male populace at shows actually spoke to me. (I wasn't the only gal from The City to notice this unique and highly unusual phenomena.) Even more bizarre was that it was generally speaking quite polite; "Hi, I'm blah blah blah, where are you from, what bands are you here to see?" Can't say that it bothered me either... I'm still torn on whether twenty four hour drinking, and the laissez faire attitude of walking from casino to casino with bottle in hand is a good or bad thing. There is something somewhat evil about watching the sun come up three nights in a row, and knowing that you could just walk back over to the Horse-shoe and for a dollar get another Heineken, or you could be the smart punk and go up to your room and sleep until two. A definite downside to Las Vegas - or at least to the places I went - was the lack of GOOD beer

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and/or coffee. It's strange, I wonder: *Is there a correlation between a lack of pigeons and a lack of good coffee?* Saturday, before heading down to the show I wandered all over Fremont Street desperately trying to find a quick caffeine fix; much to my dismay I was forced to resort going to one of those dives that sells dice clocks and t-shirts which say "I lost my..." in Las Vegas - fill in the blank with an air-brushed mule... Sheesh. I guess in a way it makes sense, who really wants to drink coffee when it's one hundred and seven in the shade, and so arid one finds oneself prone to chronic nosebleeds. However I did come out fifty dollars ahead on the slots, and now in fact own a dice clock myself, so I can't complain too much. Sunday night, we went to the Holiday Inn on the Strip where we snuck into catch the Unknown Comic - who you may or may not remember from the Gong Show. It's 1996 and the guy's still telling jokes to blue hairs about herpes - ohmigawd slay me now.

Another interesting occurrence for me, was the young porn star brought in on night one to introduce the bands. Weighing it at about ninety pounds soaking wet and, oh I dunno - maybe five feet tall, with the most amazing breasts I have ever seen. (Is it me, but I'm starting to feel like Nørb with all this "teat talk".) Anyway I don't have a lot of experience with implants, mine are mine, and so are most of my girlfriend's. But those things were incredible, they were so flawless it's insane. You just know this woman can go running down a flight of stairs braless, and there's scarcely a bobble, much less the intense discomfort most of us real-boobed women would feel. Although I will admit to some curiosity as to what these water wings felt like, and hoped at least on some level I could get drunk enough to poke said bags of silicone. Or is that silicon? Nah in that case, one might say "Thank you for using *Breastbot*..." But common sense prevailed, and I knew what a truly fucked up thing walking up to some woman and grabbing her breast is, so I refrained. So Miss whatever her name was, gets hauled up on stage wearing this amazing outfit of teeny black hot pants, and this crop top small enough that it should off the lower quarter of her breasts - which she repeatedly adjusted to make sure it only showed off one quarter of her boobs, and not say five-eighths of her breasts were showing - she giggles and announces in her breathy little girl voice "Is everybody having fun? Tee hee. Next up is the Insomniacs. Tee hee." Oh yeah and for an additional five clams you could have a Polaroid taken of her sitting on your lap cuddling. Weird, I didn't get it - utterly harmless, but still alien to me. As it was I groaned aloud, and went outside to yak it up instead.

I vaguely had a notion of trying to get hitched while I was there, because two doors down from my hotel was one of those Vegas style chapels, which was right next door to the "Happy Bail Bondsmen", which was next to an espresso bar, and directly across the street from the county lock up. What a night you could have for yourself in a radius of approximately 50 yards: win a couple of bucks at the slots, knock back a few free drinks, wander outdoors, go right, get married, get arrested, get out on bail, and go top it off with a nice cappacino. Unfortunately the only per-

son who seemed interested was a nice fellow who chatted me up right outside the chapel. Of course this nice fellow also seemed to be fairly afflicted with Down's Syndrome, so I'm not entirely sure what the legal ramifications would be, and just how I'd explain that one to the folks...



Loads of great stuff this month, girls. Let's start with an ambitious reissue project by One Way Records to release all of the Ventures' 1960s work (not counting the "In Space" album, readily available on another label and which has already helped create Man Or Astroman?).

That's 13 discs total, each combining two original albums plus bonus tracks. I've got the first five so far, and the prime nuggets of stripped-down garage surf tucked inside are beating me upside the head and pounding my hi-fi without mercy.

The beauty of the Ventures is all too easy to overlook nowadays. They were the simplest of instrumental bands, no flashy moves or memorable drunken tour episodes. Everything they recorded seems deliciously un-ironic, done with real love of the material and fun-loving spirit. You won't find one-mewling, tortured soul among these brush-cut Tacoma boys - strictly understated Mosrite guitars slung over button-down shirts, but so supremely cookin' underneath.

The "Walk Don't Run" and "Walk Don't Run Vol. 2" albums make up the first set, with standouts the crunchy "No Trespassing" and sublime "Pedal Pusher." By the way, the cover photo of "Walk Don't Run" is famous for not being the real band but a gang of goofy stand-ins. Notice the sunglasses and blurred faces of the impostors and the major screw-up of a hollow body Gretsch occupying front and center.

Next, I dig the "Go With The Ventures!/ Batman Theme" pairing, particularly for the latter disc's spy-guitar "Get Smart Theme" and Batman-derived tunes like "Zocko!" and "The Cape," both miles above the self-consciously smug cartoon songs you hear today.

There's so much material here, but "Another Smash/The Ventures" pulls in the mighty "Perfidia," and "Where The Action Is/Knock Me Out!" powers you through two albums dense with hits. The only misstep so far is pairing "Twist With The Ventures" and "Twist Party Vol. 2", which sound great separately but border on Twist O-D after 24 cuts back-to-back.

I'll run down the remaining eight CDs when they come out, natch.

"Just Rockin' & Rollin'" is a sweet new treat from rockabilly legend Ronnie Dawson just out on Upstart/No Hit. This was the Dallas tyke who cut "Rockin' Bones" (cov-

ered by the Cramps) and "Action Packed" and was nicknamed The Blond Bomber for his perfect blond flat-top back in the 1950s. He went MIA for decades, returning a few years ago with a hard-core live show you couldn't believe was comin' from a man his age. He looks 20 years younger than Johnny Cash, for one thing, and rocks a hundred times harder.

His new disc, recorded at Toe Rag (!) with Bruce Brand of Thee Headcoats on skins, is a pure, heartfelt hard rockabilly set, perfect for psychobilly fans, too. No hint of nostalgia here at all, a cheesy ploy that record companies unfortunately try to wrap around most older guys' newer tunes. I guess it's all to win sympathy and mold the great rockers of yore into elder statesmen when they're mostly rowdy drunks who'd rather just go crazy to a saloon full of fans. Anything recent by Jerry Lee or Carl Perkins comes to mind.

No. The guitars bite, songs are about bad girls and gambling. The Blond Bomber is back, God bless 'em. And while we're at it: God bless booze.



I was watching the local TV news on Channel 2, July 26th, 1996, when they reported there had been an explosion in Atlanta's Centennial Park, in the middle of Olympics festivities. Channel 2 didn't have much to add as the event happened while they were on the air, and they had just gotten word. I did what many people do in the event of a major breaking news story, I tuned in CNN. After a while I started switching around to other stations in an attempt to piece together a more complete and more satisfactory picture of what had happened. While switching stations I threw a tape in the VCR, mainly taping CNN, sometimes recording parts of other networks coverage as well. What follows is a depiction of the way the media covered this story, based mainly on my transcription of seven hours of tape.

CNN's coverage shortly after the blast consisted of studio anchor Judy Woodruff and an on scene reporter talking over videotape shot 15 minutes or so previous, instead of live footage which would have provided a more accurate picture of the scene. Initially CNN urges viewers not to speculate that a bomb was responsible for the blast. CNN in fact speculates that it may have been a transformer explosion. That theory obviously doesn't fit the facts, but apparently CNN feels they are acting more responsibly by suggesting an explanation other than terrorism. A woman passerby who was in the park is interviewed, and asked if she believes a transformer may have exploded. She says she doubts that's the case since the lights and

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power remained on. No witnesses report the toxic chemical smell that would accompany a transformer explosion, and in addition the blast appears to have been ground level. Still, CNN persists in suggesting the possibility of a transformer explosion, and urges viewers not to jump to conclusions. One half hour after the blast CNN reports, "The Associated Press is reporting that a morgue attendant says he has been told that 4 people have been killed, and in addition the Associated Press is reporting that hundreds of people have been injured....". Keep in mind that CNN headquarters are several blocks away from the incident, yet they are quoting AP as the source of their information. Woodruff then introduces another in studio reporter who has a live interview with "... some people who were very very close when this happened...". The reporter then introduces 2 individuals, who turn out to be a CNN producer and his wife who are interviewed over video identified on screen as "Earlier". CNN estimates the time of the blast at 1:20 AM; odd considering it was actually 1:25 AM, and CNN is located 3 blocks away and had personnel within earshot of the blast. At 2:53 AM Lynden Soles takes over as anchor and shows a videotape of an interview with Olympic swimmer Janet Evans, which caught the bomb blast in the background. There is initially no verbal mention of the tape having been taken by German television, but a credit does appear on screen. It's now almost 35 minutes since the bomb went off, and most of the time has been spent talking over previously taped footage. A reporter does a voice over of a police car driving down the street as, "... and there you see the response of police...". Fed up with this crap I decide to give the local CBS affiliate a try. They have a full screen graphic titled "What We Know", which reports the same information CNN had reported, all of which would be proven wrong within a couple hours! Maybe the graphic should have read "What We Guess". The local station then goes to the David Letterman show, and I decide to give ESPN a shot. They have good taped footage and good live on scene coverage as well. The ESPN reporter is calm and articulate. So calm in fact that he literally didn't miss a beat when the bomb went off in the background earlier while he was reading Olympic boxing results. He gives accurate information and makes no speculations, even mentioning that ESPN has no confirmed explanation of what may have caused the blast. ESPN then turns their over coverage to WSB, a local Atlanta station. WSB reports that several witnesses reported that police had asked people to move away from the bomb blast area prior to the explosion. WSB also reports confirmation of shrapnel at the scene and express the probability of a bomb. I surf over to NBC, the official Olympic station. Before long, news anchor Tom Brokaw arrives on the scene to take over. Brokaw explains the time and location of the blast, giving the time as 1:15 AM. He says that the FBI has confirmed the blast was an explosive device, and that "... it has probably killed at least 4 people...", and explains that there is no confirmation of any fatalities yet. Brokaw speculates that the bomb was "probably pretty crude", and that there had been a suspicious

package at the base of the structure where the explosion occurred. Brokaw's voice is over the now predictable mix of taped and live footage. At 3:30 AM CNN begins to replace the previous 2 hours of misguided speculation with fact. They air a home video showing the blast from a distance, taken by tourist Robert Gee, who was in the park at the time of the incident. The tape is shown repeatedly, while Woodruff corrects previous information CNN reported, and stumbles through the following awkward apology; "This information is coming into CNN in bits and pieces. We're trying to bring it to you in the audience as soon as we can, uh but of course we always want to be as absolutely accurate as we possibly can be. Sometimes we have to bring you incomplete information, we don't have the whole story, but we are when we have, when we have, when we have those official numbers we bring them to you just as fast as we, as we can." CNN reports that authorities believe the explosive device was a pipe bomb. CNN then cuts to another in studio interview with an "eyewitness". The eyewitness is introduced as a production assistant with CNN. She is interviewed over the Robert Gee video, which must now be almost as familiar to viewers as the Rodney King video. When asked for her feelings about the blast, the woman responds, "I'm completely scared". The next insightful Q and A is, Q: "You said you're glad to be alive?" A: "100%". At 3:45 AM CNN makes one of it's biggest fuck ups ever, courtesy of reporter Bonnie Anderson, who reports incorrectly that police had just found 2 more bombs in the park!! I switch back to NBC who are interviewing Mark Field, an NBC cameraman. He reports that he actually saw the bomb go off. He reports that it was in a green knapsack, contradicting CNN who were saying the bomb was in a paper bag. Field explains that police had asked him to move away from the suspicious knapsack prior to the explosion, but even though he was able to move away, the NBC reporter he was with was struck by shrapnel, and went down with serious injuries. By 4 AM NBC is crediting an A, T & T security guard with discovering the bomb and evacuating the scene. Tom Brokaw announces a hospital report of a confirmed fatality of a middle aged man who had a heart attack at the scene. NBC then goes to a live press conference held by the Olympic Committee. The conference is brief, offers minimal information, but it's announced that the games will go on as scheduled. NBC cuts away from the press conference when a French Olympic official begins answering questions in French. NBC then makes their big screw up for the night as Brokaw reports, "One of our people in New York who has very good sources within the Washington intelligence community, Bob Windrum, is telling us this morning that a second bomb was found!" Back to CNN who is interviewing their in house bomb expert Art Harris. After Harris explains that his sources indicate the device was a pipe bomb Woodruff asks a series of questions. Q: "Art, what is a pipe bomb?" A: "Well, it's generally considered to be a bomb that's made from a piece of pipe." Q: "A metal pipe?" A: A metal pipe stuffed full of explosives... makes this a very deadly weapon because the pipe in effect can

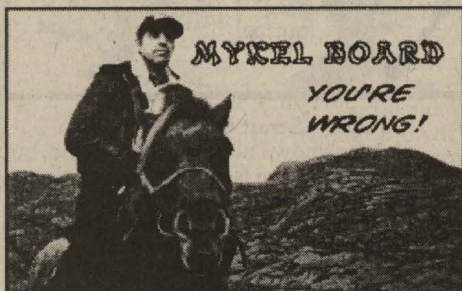
turn into shrapnel." CNN then goes to Charles Bierbauer in Washington D.C., who has explosives expert, and former Secret Service agent Jack McGeorge. McGeorge is asked if "pipe bomb" is a generic term, or a distinct thing. A: "Pipe bomb would be a very distinct thing. Charles. A small section of pipe typically, ... and as Art pointed out it would be packed with an explosive." Next up it's a hospital spokesperson who informs the assembled media that even with the bomb blast the hospital was actually seeing fewer serious injuries than they usually get on a Friday night. At 5:45 AM CNN interviews someone who amazingly enough doesn't work for CNN, Mark Smith, an audio engineer who worked in the mix tower where the blast occurred. He credits an A, T & T security guard named Richard as discovering the bomb and quickly doing a "phenomenal" job of evacuating the premises two minutes before the blast, saving a lot of lives. Smith adds, "Thank God for the A, T & T security guy!" A choked up Smith adds, "I thank the Lord for being alive..., just especially to see the police officer", and then looks into the camera almost tearfully and adds "I mean whoever you are I hope you're OK, it didn't look good". At 6 AM CNN recaps the night's events on their morning news. They say two people were killed, and attribute their previous reporting of four deaths to four people lying on the ground in the fetal position! CNN never mentions their erroneous report of two more bombs being found in the park, and that report remains uncorrected and unexplained despite five hours of continuous coverage. At 6:29 AM CNN's Woodruff is still reporting the time of the blast as 1:20 AM, although 1:25 had been clearly confirmed as the correct time hours earlier. An inarticulate Woodruff then blunders again stating, "...as we've learned, of course throughout this night, that park is open to the public and there is no security, hence this uh terrible terrible incident." A remarkable statement considering the previous 5 hours of coverage containing perhaps hundreds of mentions of the considerable security presence in the park, and the remarkable job they had done of discovering the bomb and clearing the area just prior to the blast. Lynden Soles then again takes over for the barely coherent Woodruff, and at 6:35 finally admits in a brief mention that Bonnie Anderson's report of two more bombs being found had not been officially confirmed, a master stroke of understatement regarding the false report. Soles mentions Anderson by name, which must do a lot for her job security. At 7:17 AM CNN's Art Harris returns to break the news that law enforcement had received a warning call before the explosion which lead them to investigate. My tape runs out at 8:30 AM, by which time the Robert Gee video must have been shown over one hundred times. There are no new revelations from CNN, who spend that final hour repeating the same information, videotapes, and interviews, over and over ad nauseum.

I don't want to rate the coverage of the various networks, but I will say that if I ever see CNN's Judy Woodruff attempt to cover breaking news again, I'll make a break for any other station. I do think it's worth mentioning that when the TV stations were giving a con-

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fused and conflicted portrait of events I got on the internet, and got accurate information from the USA Today web site. I'm afraid the bottom line on TV news is in fact the bottom line. It's a TV show and it's supposed to make a profit. Good quality reportage costs a lot more than speculation. Guesswork is real cheap, and so is reading press releases and trying to pass it off as news. In the last 15 years TV news has gone from mostly facts to mostly speculation and press releases of one type or another. In fact, Richard Jewell, the security guard/hero at the Atlanta bomb blast was named by the media as "the prime suspect", and "the focus of the investigation" just a day later. The many news reports used exactly the same words, and attributed the revelations to "sources within the Justice Department". Two days later whether or not Jewell was guilty depended on your network preference; CBS, not guilty; NBC, guilty; ABC, one reporter indicates probable guilt, followed by another indicating probable innocence. Accurate news coverage is a prerequisite for a democracy, but Reagan era media deregulation has turned the public trust over to Disney, Time-Warner, etc., and told them not to let the public interest stand in the way of making a buck. There may soon be a day when we'll all get a good laugh at the idea that Americans once got their news from TV, but for now Americans aren't poorly informed, they're wrongly informed, and that information is the precarious foundation of our democracy. *Stay tuned because after these messages we'll be back with a new study that shows you can actually lose weight by simply eating less!*



How do you speak to the prettiest girl? You say "Hello Baby."

—Lou Reed

Carpe diem, carpe cunum, carpe penum.

—The Fugs

Scene 1: I'm in a late night Berkeley coffee shop. It could be Dennys. There's me, Ms. K, and Adrienne. Adrienne, you might know, is only girl with more than a thimble-sized butt who gives me an instant hard-on. The four of us (me, Ms. K, Adrienne and my hard-on) talk about SPITBOY's up-coming tour to Japan.

"Mykel," says Adrienne, "You speak Japanese. I need to know how to say *wanna fuck?* in Japanese."

I tell her. She practices it a few times.

"I hope it'll work," she says.

Scene two: I'm at a bar in New York. It's a theme bars, with toys on the wall, baby shoes hanging from the mirror, a little playpen in the back. I'm drunk enough to overcome my egomaniacal shyness. I'm so drunk, in fact, that I find it difficult to maintain my balance on the ever-shifting barstool.

A girl sits one stool over from me. Thin, short hair, about twenty years old. She's got a dark complexion and narrow intense eyes. Her nose is strong, as is her chin. Not too large, but not weak and droopy. A small birthmark dots her left temple, near the hairline. Her drink (something yellow) is in her right hand. Her left hand rests casually on the empty stool between us.

"Hello," I say to her, melting her makeup with my alcoholic breath.

She looks away. Not interested.

Quickly, I switch to the stool were her hand is, sliding my crotch against her. I'm hard and ready for action.

Not blinking (she must've rehearsed the line), she says to me. "That's ok. Just put it on the bar. I'll smoke it later."

OK, I've lost. I'm defeated. I feel like shit—but how much worse if I hadn't tried?

Scene 3: I'm in Seoul, Korea. It's my vacation from Mongolia; so far, an unpleasant one. I'm staying at the YMCA for \$30 a night. It's not an action-filled residence.

Now, I'm at a punk rock club. I'd heard about the place from a guy in a music store. It's dingy. Hard to find. Dark inside with a long beer bar. A TV shows MTV clips on one end of the bar. There're a few tables around a small stage. Except for the MTV, it could be CBGBs.

The band, HOT DOG, isn't bad. They do a fine cover of *Search & Destroy* with the singer screaming from a supine position on the floor. (This was months before Nike discovered Iggy.) I love watching Orientals going wild.

After their set, a boy walks up to me. He'd just come in—carrying a motorcycle helmet, wearing a black leather jacket. He's thin, smooth-skinned, with high cheekbones. He's got a small oriental nose and beautiful black oriental eyes. I am way too sober to deal with him.

He takes a peanut from the little dish on the bar and raises it to my mouth.

"You look lonely," he says, popping it in. (The peanut, that is.)

"Well, I'm alone." I tell him.

We talk. He tells me he's a student. I tell him I'm a rock'n'roll star. As we speak, he touches my leg, my arm. I forget the rest of the conversation.

Security at the Y is tight. If you come back after 11PM, you have to ring a bell so the guard can let you in. The guard knows EVERYBODY who should be staying at the hotel. Guests are not allowed. That's why I'm frustrated (droopingly so) when the guy says, "I can take you home, now."

When he tells me "the problem is that I live far away," I figure he means that it would be inconvenient for him to bring me all the way to the hotel.

"That's ok," I tell him, "just bring me to the subway."

That he does, giving me a nice ride on the back of his motorcycle. He sits between my legs. I ride with my arms around him hugging for more than my safety.

At the subway stop, he says good bye and vrooms off into the night.

It's not until I get back to the hotel, that I slam my head against the wall with the realization: "home"???? He meant HIS

HOME! He wanted to take me to HIS HOME! What an idiot I was!

My idiocy was not the misinterpretation, though. It was my not pushing. My not making myself obvious. My not asking, "wanna fuck."

Scene 4: I'm in Penn Station New York, waiting for the train to Hicksville. This guy on line in front of me looks familiar. About sixty, grey crewcut, the kind of pot belly that comes with age, not eternity. I lean a bit to the right to get a better look.

Holy shit! It's Mickey Spillane. The link between Jim Thompson and Quentin Tarantino. The 50s popularizer of REAL pulp fiction. Mike Hammer, harder-boiled than a Mongolian egg. I grew up reading the guy. *I, The Jury, The Election Set*, classics! Here he is, in person.

Feeling my eyes on him, he turns and peers over his glasses. His frown makes me look away, toward the clock, the trainboard, anywhere else. He turns back and I stare again.

When he gets to the ticket window, he asks a question about the train schedule. In the inimitable way New Yorkers have of endearing themselves to the world, the ticket seller says, "You're on the wrong line, buddy. We don't give information here. Information is over there."

He points to another long line in front of another window.

Sullen, Mickey slowly walks off to join the end of the other line. I buy my ticket and wait for him, staring as he gets closer to the information man. He glances at me over his shoulder. He frowns again.

It's likely that the guy isn't Mickey Spillane at all. Instead, he's some shlub from Long Island with a grey crewcut. Even if he is Mickey Spillane, if I approach him, he'll get angry. He's already annoyed.

SO I NEVER TALK TO HIM! I don't go up to him and say, "I know this is a stupid question, but are you..." I don't just run up and say, "Wow! Mickey Spillane! You're my idol." I don't do any of that. My shyness costs me a brush with greatness. My connection to a publisher!

He wouldn't kill me. At worst it would be slightly embarrassing and that's all. Still, I don't do it—and now I've lost the moment.

Other scenes: There're hundreds of 'em. All the sideways glances in the street I didn't answer. All the times I've said, "nah, I don't feel like it now," and then felt like it. All the times I've said "No, I have a girlfriend." And then find out the girlfriend's left me because of the few times I've said yes.

Carpe diem! Seize the day! It's not enough. Carpe minutum, carpe secundum, carpe momentum. We're immobilized by our fear of rejection, loss of face, fear of being an asshole. These moments rush past like shopping malls on a train to Hicksville.

How much of our lives are spent thinking: "If only I had said something... If only I had pushed a little further... If only I had just ASKED!"

Seize the moment isn't enough. You've got to MAKE THE MOMENT. Those precious seconds are ticking away and you're playing DOOM. You could be exploring parts

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of the world you never explored before, exploring parts of your mind you never explored before, getting laid! You're watching TV or surfing the net when you could be in Tanzania eating African twat.

People who fear getting old are people who stack up the missed chances. "If only.... when I had the chance." That chance is NOW, buckaroo.

It's not only sexual moments that need grabbing. It's all moments, all time, everything you let slip through your fingers and regret. It's every time you ask yourself "Should I go out or stay home and jerk off?" and you decide to jerk off.

It's every movie you don't see, every place you don't visit, every food you don't eat.

"Oh, I can always do that. California will be there tomorrow," or Europe or Mongolia.

YOU'RE WRONG! California, Europe or Mongolia will only be there NOW! Tomorrow they'll be different, so will you.

You've got to grab the moment by the throat. Throttle it, tear it apart. Grab it until your knuckles turn white and it lies breathless beneath you. Fuck it raw. Turn it over and fuck it again. Sure, you'll be an asshole for it. You might even get punched. You'll get over it. But if you miss that moment, THAT you'll never get over. You'll never even know.

Live like Adrienne. Ask quickly, "Wanna fuck?" If the answer's no, try again. Still no? Next! Turn your back. Try again somewhere else. Grab that chance. Make a play. Yeah, people will talk. You'll get a reputation as a scummy sleazebag (if you're a boy) or a slut (if you're a girl). But think of the scummy sleazebags and sluts you know. **THEY GET LAID.**

Nice guys— considerate— with integrity— you— get laid one out of a hundred times you try. Assholes get laid one out of a thousand. But you don't even try a hundred times. You're too timid behind your self-righteousness. Assholes try tens of thousands of times. One in a thousand, for them, is ten. One in a hundred, for you, is not even one.

Alcohol helps, drugs too, anything. Run your hand over that passing butt. Get slapped. It's okay. Smile it away with a shrug.

Am I advocating sexual harassment? Yes! That's what the feminists, Christians and congresspeople call it. OK, that's what I'll call it. It's boldness, persistence, the courage to be a jerk. (Few things take more courage.)

Be obnoxious— I'll love it. Whistle at me when I walk down the street. Grab my ass. Tell me my eyes remind you of Rome. Lay it on. The thicker the better. Buy me a drink. Ask me if you can take me home. I'll say yes quickly. I won't fuck it up this time.

ENDNOTES:

—> Sellouts Dept: Tim Yohannan, Lou Reed, Morton Downey Jr. all of 'em. What do they have in common? They were former champions of the white stick, and they've quit! Stopped. No more cigarettes. They've sold out to the anti-smoking establishment. They've crumbled in conformity.

If people like that go— anyone can! Watch out! It could happen to you. Light up, before it's too late!

—> Less excuse than ever dept!: The abortion

fight at the Republican platform committee meeting has insured Bob Dole's defeat. You now have less reason than ever to vote for Bill Clinton. That asshole's gonna win without you. Don't make it worse. What should you do?

1. Vote third party: Perot is probably the most visible way you can show your hate of the Republicrats. He'll have the best publicity. Everyone who votes for him will be counted and reported as an anti-vote.

If you don't wanna vote for Perot, there are the Libertarians or Ralph Nader or who-knows-who-else you can vote for.

2. Write in Donny The Punk: Donny had declared his candidacy before I left for Mongolia. He died before I got back. I was gonna write an obit for this MRR, but there's just too much to write. The world is much worse now that he's gone.

BUT, just because he's dead, doesn't mean you shouldn't vote for him! Any dead man would do a much better job than Clinton.

If you wanna vote for someone alive, the newest supplement to the Loompanics catalog reprints an article from SNUFF IT zine (\$2: The Church of Euthanasia, PO Box 261, Somerville MA 02143). It's called: *Ten Top Reasons to Write-in the Unabomber for President in 1996.*

Hilarious and ironically true stuff. And if people say, "Well, he's a murderer." You can answer "What about Colin Powell?"

My favorite is the **DON'T BLAME ME— I VOTED FOR THE UNABOMBER** bumper sticker you can proudly display after Clinton signs the Slave Labor Bill of 1997.

3. Don't vote: Both parties know there are a lot of non-voters. They promise the moon to get 'em. Don't fall for it! This country has a lower voter turnout than any other "democracy." That says something about our system and how close people feel to it. You can say that too!

Clinton's gonna win ANYWAY. (Even if he doesn't, Dole is no worse). So don't throw away your vote on him. And remember, with Bill— Al and Tipper are just a heart-beat away!

—> Those wacky wimmin dept: I got a mailing from **CONCERNED WOMEN FOR AMERICA** (PO Box 97146, Washington DC 20077-7211). They're worried about US participation in the UN "rights of the child" treaty.

I've already written about an evil provision in that treaty. It says children have "the right to be protected from harmful information." Censorship as a 'right'???? That's newspeak if I've ever heard it.

But these gals don't object to that. They object to the treaty's interference with their "God-given rights as a parent."

Among the horrors they predict: "Imagine an America where your daughter can have an abortion and you never know. Your son can engage in heterosexual or homosexual sex at home despite your disapproval." But that's not the best.

They give an example of what could happen if the US okays the UN charter... like England did.

U.N. officials are demanding (The British) Parliament pass legislation to ban corporal pun-

ishment in private schools and to outlaw "chastisement" of children at home.

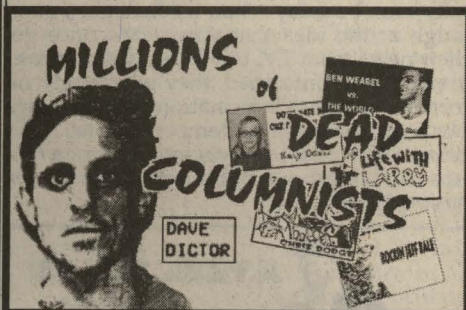
Yep, these gals want the right to beat their children. Oh yeah, I forgot to tell you the NAME of their petition: **OPERATION "HANDS OFF OUR KIDS."**

—> What? dept: H.E.A.R. (PO Box 460847, San Francisco CA 94146), is a great group dedicated to helping folks who've lost their hearing to Rock'n'roll. Now it has its own website. Check 'em out at <http://www.hearnet.com>. Better still, send 'em money. Remember: ear condoms prevent hearing AIDS.

—> Joys of mailing lists dept: I got a letter from "The Lippin Group" publicists for Beavis & Butthead. The press release tells about an up-coming Christmas video. Not very interesting. The good stuff comes at the end when they explain MTV:

a division of Viacom Inc. [which] owns and operates cable television programming services worldwide— MTV: **MUSIC TELEVISION**, **MTV EUROPE**, **MTV LATINO**, **VH1** and **NICKELODEON/NICK AT NITE**, all of which are registered trademarks of MTV NETWORKS.

Did you know that?



Strait Queer

As you know I now live in Portland, but I did live in San Francisco for 14 years and was part of that sexual outlaw rabble. These different sex core scenes combined with the punk scene were wanton, stimulating, kinky, and big fun. First to come to mind is Bike Messenger Gail originally of Tragic Mulatto, then front person of Pennsylvania Mahoney & Her Safe Sex Quartet. Her shows were X-rated out there Whorey Dorey extravaganzas. World Famous torchlight drag queen singer, Bambi, would start the show doing her impeccable Marlene Deitrich routine finishing up with a "Somewhere Over the Rainbow" that I'm certain Liza Minelli could enjoy. Then Gail would lead her eclectic 20's Bohemian sound, clarinets, and all in a drunken, vivacious, decadent, sextet fun. The song "All Meat and No Potatoes" comes to mind. Everyone would get down, skivvies were tossed around the room, rubby dubby and getting it on was going on all around, all right there in the back room of the Paradise Lounge. Gail would end the show by squirting raw hot dogs out of her you know what. The loud hoots and cheers I hear in my head still bring a grin to my face. This scene blossomed out of the C/W Saloon in 1987 and 1988 and was run by Liz, who eventually ran off to Richmond to become head tailor for Gwar and help design their demonous outfits.

Eventually this scene moved to the Ken-

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nel Club. There I'm proud to say we did our Mourn Divine Correctly Memorial show on just a few days notice to celebrate Divine's life and to perform a tribute to her. I did an impeccable Divine (and beauty really is pain) with the help of Liz and Rebecca of the original Frightwig line up. We all got drunk and shook and bumped and grinded away the night in wild transgender led bliss and boy did we give MoFo, The Drunk Injuns, and The Thrasher Skate Crew an eyeful. And happy to say, some of those Jaks Team guys haven't skated strait since. This all led into Bomb's glory day's with nude dancers of all sexes and flavors that made the Butthole Surfers strip tease show seem tame. Lick and grind and fun for everyone. I performed cunnilingus on women I didn't know without dental dams (and don't try that at home kids).

Not out of but connected to this was the Homo-Core shows started up by Tom Jennings and the Shred of Dignity Skate Crew. There, the Popstitutes showed everyone that gay guys do it, get it, and enjoy it more often than you other dudes. Diet Prostitute created Clubstitute, a "queer cabaret" that ran for five years, the notorious gender bender, sexual twilight zone. Julian Bond married Elvis Herselvis and it symbolized the very unique match up of dyke blades with drag queens that you don't get to see at every corner bar here in America. The Sick and Twisted Players did various legendary performances. The Poseidon Adventure, Halloween with Jamie Lee Curtis, The Brady Bunch, and The Amittyville Horror just to name a few. I performed in a play with Biafra at the Inaugural Ballstitute in celebration of Bill the Swails presidential election victory. Biafra starred as Tipper Gore and I played opposite him as Barbara Bush. Clubstitute did so many great shows but the Holly Woodlawn (of Andy Warhol fame). Pussy Galore, Kitty Litter, Jennifer Blowdryer (a 'dead' columnist), Danielle Willis, and various angry women's performances stand out among the hundreds and hundreds of other queer cabaret Twilight Zone a happenings. In 1992, we did our comeback show there with Tribe 8. To the hoots and jeers of hundreds, I sucked Lynn Breedlove's strap-on during the Tribe's performance. I gave such good head that they took us on a European tour that summer and what a boot licking good time did this lucky soul have.

Anyway, I don't think it was ever mentioned in Maximum Rock and Roll, but Diet died last year and he was a mover and a shaker, a truly great soul with very special energy and he was an ultra, ultra fabulous human being. Bless you Diet.

Then a part of that hot dyke core scene that the Tribe helped start was a band named Malibu Barbi with the sexiext, most androgynous guitarist ever, Kara Krash. Hot, hot, hot. If you have seen her you know what I mean. And through the years I lived with two dynamic fellas I want to mention. One, the most precious, Ray Melville (a true Smith head as in Patti) and Deek Nihilist of Homocore/Three Dollar Bill who both continually and patiently rebrought me out of the closet and I'd try to be gay, then just call it "bi" as in bisexual, but it never worked out. Intellectually I could convince myself I was bisexual, I would do drag and could be quite the Nell.

But when it came down to whose genitalia I wanted to be next to when your celebrating yourself well, it's like Camille Paglia says, "Being gay or not comes down to whose and which parents body odor and urine smell turns you on." She believes there are very few bisexuals though she likes the idea of everybody striving to be one. She believes lesbians need to reclaim men's hardons and that gay men should better start licking more women's pussy. Anyway, when I read Camille it all made a lot of sense. As much as I politically, socially and ethically wanted to be bisexual, I was stuck with a serious attraction to women's body odor and I guess it's not a bad place to be stuck 'cause I get turned on by a wide range of females, from Dykes on Bikes leather types to prissy cheerleaders, from the sex goddess Mae West to lawyer/mom first lady Hilary Clinton.

But I still feel queer. Yeah, yeah, you know, the lesbian stuck in a man's body, but really nobody buys that even if it's true. So a couple of years ago, I started using the "strait queer" tag. Queen by day, honey bear lick by night. And I know Gloria Steinheim and Betty Freidan would say I don't get that right and most of the "riot girls" just never realized I was one of them and I'm sure Donna of Team Dresch is frowning at me (like she has so often in the past) as I think what a hot shit dyke she is. Hell, I'm putting it in print, I'm queer, strait queer. Between 2 worlds, I can and do talk with a lisp whenever I please, I've seen Jeffrey four times, I'm renting Wigstock again and last weekend I danced to "YMCA" with this totally great looking guy (who smelled really good) at a Portland gay bar. I consider myself part of the lavender left, part of the gay, lesbian, bisexual, transgender community. I am queer and male with an overwhelming preference to have sex with my opposite gender people. So it's okay, I'm o.k. I'm out. I'm strait queer.

Come out, come out, where ever you are. Peace,

P.S. And by the way, if it looks like Bill Clinton is gonna win anyway, consider voting for Ralph Nadar on the Green ticket and don't worry about spoiling something that is already rotten.

A Commentary on the Olympics

I went to college this summer and everywhere people were talking about the Olympics. What I want to say is, Boy I hated the Olympics. I hated the American Flags and all those heart warming profiles of all those American athletes. I hated the mother with the teddy bear. I hated the National Anthem over and over. I hated the Dream Team and I hate Bob Costas. Fuck you Bob Costas. I hate you. I hate NBC. I hate David Letterman and Jay Leno. I hate Bob Dole and yes I hate Bill Clinton. Of course I hate Pat Buchanan and, why not, I hate Steve Forbes. I hate the California State Police for busting the medical marijuana stores in San Francisco. I hate all the fucking police, the fucking narcs, the fucking parole of ficers, and the fucking jailers. Hear about the jailor making fun of the prisoner who had a seizure up here in a Portland jail and imitating the woman as she convulsed to death? I hate the fucking stoopid ass drug laws and all those responsible for demonizing drugs. I hate George Bush for so

many reasons but this moment for encouraging the Iraqi Shites and Kurds to uprise against Saddam Hussein and then doing nothing as fucked up Schwartzkoff gave approval for the Iraqi Army to have machine guns to use on their helicopters to mow down the people George Bush urged to rise up against Saddam Hussein. See the film clips on P.B.S of Iraqi soldiers kicking the people, that tried to rise up, to death. See Schwartzkoff lie. I hate him and Colin Powell, the black fucking Republican. Being a black Republican is like being a black klansman. I hate McFucking Donalds and I hate the fucking meat industry. Eating fucking meat sucks. Sorry if I offended anyone. Let me say it again. Eating meat sucks. And where the fuck are you, Dan Quayle? You suck too, asshole! I hate violent ass football and those mindless violent ass football players. I hate boring ass fucking baseball as well. Yep, fuck baseball! Let me say it again. Fuck the Olympics. Fuck my professors at Portland State University who stand around the halls talking about fucking baseball. Fuck you assholes. And fuck every boring ass teacher that knows it and doesn't give a fuck. Fuck all the adults that abuse and neglect their children. Every time I see you in public mistreating your kids, I promise to tell you what a shit wad you are. And fuck all you mean bastards and fuck all you shallow bitches. I mean just fuck you all. Rich people who bitch, go fuck yourself. If you gotta be rich, at least don't whine. Have a little fucking empathy. I mean just give it a fucking try and stop fucking whining about welfare cheats and start crying about billion dollar government subsidies for military contractors and the savings and loan fuckers who ripped off everybody for hundreds of billions of fucking dollars along with the cold hearted fucks that started and kept the Vietnam War going for ten years that got my friend's brother, Tommy O'Harlon killed at 19. Fuck you war pigs and the fuckers who ignore your sins against humanity. Christmas Napalm bombings by Nixon in 72. Fuck you in your fucking grave. Fuck you Pentagon creeps and you ignorant fucks that voted him into office twice. Fuck you going on about America not being like it used to somewhere fucking else. And fuck the CIA that is responsible for so many deaths in Central America and the rest of the world. But hey, I got off the main point. I hate the fucking Olympics.



STARTLING DISCLOSURES

**Personal
Magnetism**

Hypnotism, Will
Power, Nerve
Force--Call It
What You Will

DR. DANTE

Dedicated heir to Frank Harris, Ambrose Bierce, Tacitus (and assorted other journalists) that I am, I have forsaken the summer chill of San Francisco for the sweltering humidity (but it's a dry humidity) of Tokyo just to keep you, Mr. And Ms. MRR reader, informed of the latest doings in the Rising Son

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rock scene of this enterprising seahorse nation.

Firstly-like, there's a new Guitar Wolf cd, "Missile Me" which, needless to say, is friggin' aces! I can't get over how they manage to keep developing new wrinkles in their sound while staying true to their noisy Link Wray/rockabilly/punk roots. A U.S. version is due out on Less Than TV (who did the U.S. cd of "Run Wolf Run," which was the same as the Kung Fu Ramone vinyl on Bag of Hammers). Is there anyone out there still unaware that Guitar Wolf is the mega-mega rock experience of the fin-de-siecle?).

Fink and Fifi, there wonderful brothers of Teengenerate fame and glory, *will*, repeat *will*, be forming a new band soon (previous reports had indicated a schism betwixt them). As I write this, Fink is producing the Titans for an L.P. on Au Go Go. Later in the day, he will produce the Tweezers, which feature Fifi and have been highly touted (I heard a rehearsal tape in someone's car a few months ago, but the muffler was so loud and the tape so muddy that I couldn't make much out.)

The Boyfriends are a fairly new band who have the whole Johnny Thunders thing down so pat it's scary. I saw them open for the Phantom Rats (who lived up the the energetic promise of their records), the Titans (who were sounding even better than on their U.S. west coast tour of last year with some great new songs slated for the LP, as well as from some forthcoming 10" and 7" (I think)), and Guitar Wolf (no comment needed, but Shit God Damn Hot Tamale nevertheless) and the Boyfriends' guitarist (singer jumped up on the monitor during his first guitar break, causing it (and him) to tumble back, making a good sized gash on the side of his face which barely fazed him. When I saw him a few days later, he had a big yellow bruise over about one-fourth of his face, still unfazed. Later still, during a parking related altercation at rock'n'roll Kingpin Caveman Takahashi (whose son, being named Lux after Mr. Interior, is worthy of having "A Boy Named Sue" rewritten for him, Lux being a very strange name hereabouts (although I've heard of someone in Japan winning the right to name their child one of the Japanese equivalents of "demon" a year or two back when a copy of "The Japan Report" was misdelivered to the S&L mail room where I was (supposed to be) working at the time)'s club "The Red Bird" (by fussa-cheapest shows in Tokyo, when they have them), Boyfriend-san was called a "Putaroh" (no-working bum, quite an insult in this perhaps over-industrious nation) and still not a flinch. What aplomb! And he puts on a great show to boot.

Ishi and Sukey, guitarist and bassist of the late great Evil Hoodoo are now in a mostly instrumental trio called the Teenee Cheeters that are sort of equal parts '60s Japanese group sound, Davie Allen and Cee Bee Beaumont. I was moved!

Sato, wildman vocalist of the Evil Hoodoo, played in a Rolling Stones cover bands (with the Jet Boys' Uganda on bass wearing a dashiki and a Brian Jones wig) at a late show, but he was very vague about the "real" band that he's putting together. He left the Evil

Hoodoo to be in a more "contemporary" style band, and I'm keeping my fingers crossed that it will be something crazy enough for him to shine in. Fifi was at this show, looking remarkably sober and healthy. He also had a fairly decent looking pair of pants and a J. C. Penney style light plaid shirt on, which (with his dry, parted in the middle bleached hair) made him look unsettlingly (especially during the record spinning session which followed the band while everyone danced even more stiffly than me while waiting for the subways to open) like someone from my junior high school at the first dance of the year. Strange!

Hiroshi of the Registrators is out of the hospital (he took a trip through a windshield, breaking both legs) where he was able to write a lot of new songs. Although the Registrators really do have everything (all the garage, surf, and even other Japanese "purist '70s" punk bands) and have no guest list, they are themselves well-respected hereabouts (as they should be! and their August 14 show should be a big one (as Tokyo shows of Japanese bands go, that is).

Tomoko of Supersnazz is no longer working at a nightclub (where she got to see Takahashi Teruichi of Terry and the Bunnies and Terry and the Blue Jeans fame, although she said that he's now as bad as present day Dick Dale), but at a fishing equipment shop.

Enocky of Jackie and the Cedrics is keeping busy with a rockabilly/western swing combo called "The Hot Shots." He is also thinking of taking up fiddle, but not to play in the Hot Shots - he wants to start a noise band. Cedrics shows are infrequent since bassist Jelly Bean is living in Los Angeles at present, but he flies back for a spate of shows and family visiting (and visa renewal?) from time to time. Their infrequency has now made them as legendary here as they've been in certain circles of the U.S. for some time now.

While sitting here drinking chilled cheap sake (better than no sake at all) and listening to a comp of Yakuza soundtrack music (including "War Without Honor" (which I had the privilege of seeing in Osaka who had taken off their shoes and socks, an experience which can no longer be had in the U.S.), "A change of the Underworld Supreme Ruler," "It's Time to Kill the Boss" and "The Last Day of the Big Boss") and preparing to travel South (to get the inside scoop on Bou Sou Nezumi and other bands outside the Tokyo axis, for you, lecteur, semblance, etc.) while hoping to get back in time for the Registrators show on 8/14, I make this pledge to YOU, forthwith, that I will have more of the same next month and will NOT attempt to make you jealous that I not only get into these hellishly expensive shows at one-sixth the full price (I think any gaijin with a few friends can swing this) but that I got to see an ancient sacred waterfall AND a Japanese Dixieland band (with lengthy explanations as to the significance of the funeral processional/recessional "Didn't He Ramble" worthy of Jack Webb on one of the many lp's spun off of "Pete Kelley's Blues," which, taken in conjunction with "Mezz" Mezzrow's "Really the Blues" makes clear the punk/pre-swing Jazz

analogies) in the same day. Promise? Promise.

NetPunk

with
Mark
Hanford



Nothing that you do on the internet is entirely private — remember that next time you fire up your web browser or send e-mail. It's really nothing to get too worked up about, however, as there are methods to make yourself more anonymous and the information that people can find out about you is usually not that intrusive. It is a good idea to remember that, though, next time you browse to your favorite "hot hung males" porn site or look for the Anarchist Cookbook online.

Depending on the technology a web site uses, and how you access it, the people who run a particular site can tell what files you read and download while connected to their site, how long you spend there, how often you visit their site, what net address you are connecting from, what system you are running on your computer, and a few other items. That's partially because you are connected to their computer while you are browsing a site, and also because your net browser may allow the site to send and receive information to and from your computer. Each site you visit may collect this information about you, for a variety of reasons — usually to track usage so that they know what parts of their site are popular. However, this data can be used for a more nefarious purpose.

In the hands of someone with a powerful enough computer (i.e. the government or big business), the data contained at each of these sites could be compiled to create a profile on each individual net user showing their likes and dislikes, political interests, and lifestyle habits that are nobody's business but their own. I'm not saying that this is currently being done, because in all probability it isn't, but the potential for abuse is there. Remember that next time you hook into the net. If you want more detail on the things that a site can find out about you, the Center for Democracy and Technology has put together a demonstration site. You can find it at <http://www.13x.com/cgi-bin/cdt/snoop.pl>.

If you wish to browse the web anonymously, so that nobody can find out where you go or what you look at, there is a free service called the Anonymizer that lets you surf the web without leaving information about yourself, you can find it at <http://www.anonymizer.com>. I would suggest making it the "home" page that loads when you fire up your web browser, so that you will always remember to surf anonymously if you desire to do so.

If you want to send anonymous e-mail, there is a couple of ways to do it. There are a

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number of anonymous e-mail sites on the web. One of them that is free to use is at <http://www.angelfire.com/pages0/mailer/index.html>. The other option is to send an e-mail to help@anon.penet.fi where you will be assigned an anonymous e-mail address that you can use in your correspondence. Now, don't go getting the bright (read: stupid) idea to send death threats to public officials or ex-boyfriends, as most of these anonymous remailers will cooperate with the authorities in these cases. Have fun with it—I'm sure I'll be getting mail from some of you trying out your new anonymity.

Moving on to other things, I'm sure many of you already know that Donny the Punk died of an AIDS related illness on July 18th. I didn't know Donny very well, but after I was accepted as Netpunk columnist here at MRR, I got e-mail from Donny offering to help me out in any way he could if I needed it. He gave me some useful sites, and offered some ideas on what he thought I should cover. I appreciated it more than I ever told him. It was amazing to see the amount of support for Donny from all corners when the message was first posted on alt.punk, the punk-list, and other places that he was in the hospital and wasn't expected to make it. There were also a number of memorials to him posted at these places once he died. You can find out more about his death, about memorials to him, as well as the organizations he worked for by pointing your web browser to <http://www.spr.org>. Also, an e-mail list about Donny has been started. To subscribe to it, send e-mail to donny-subscr!!ibe@aimit.edu. I assume that the list will still be active by the time this sees print. RIP Stephen "Donny the Punk" Donaldson.

I get a lot of e-mail from people who want me to give them "more sites to check out". I appreciate people writing and telling me that they dig what I'm doing, but I'm sorry I can't be your personal net guide. In the spirit of DIY, I'm gonna tell YOU how to find stuff on your own. Of course, this may negate my job here at MRR, because if you can do it yourself, you don't need me telling you what's cool (at this point, most of you are thinking that you never really needed me in the first place, but I digress).

The easiest, but most time consuming, way to find stuff on the net is to simply browse from one site to the next, clicking on the links that interest you, until you find what you are looking for. This process can take just short of forever, though, and that's a pretty long time. To zero in on a specific subject, what you need to use is what's known as a search engine. These are web sites where you can put in key words and phrases and they'll come back with web sites related to those words. For instance, I did a search on the word "punk" on one of the search engines, and it came back with (no lie) 89,976 occurrences of the word. When I looked up "maximum rocknroll", I got 78 instances of the phrase, and when I chose "sex pistols" I got 4,000 (scary) instances.

The easiest way to find a search engine is (most likely) to click on the button on you web browser that says "Net Search" or something to that effect. It will take you to a list of the most popular browsers. If you can't find

that button, some of my favorite search engines are Altavista (www.altavista-digital.com), Lycos (www.lycos.com), and Yahoo (www.yahoo.com). Try them out. They are a lot faster than e-mailing me and waiting for a response.

If it's zines that you're looking for, there is a fantastic index of electronic zines at <http://www.meer.net/~johnl/e-zine-list/>. John Labovitz has put together a list of 1000 plus zines available on the internet, and he updates it monthly. This is very much like a Factsheet Five for the computer, and is well worth your time if you are into zines at all. You'll find everything from punk, to sex, to tech zines listed at this site.

Now that I've told you how to look stuff up yourself, I get to be lazy and NOT mention any music sites this time around. YOU do the surfing, find the stuff for yourself, and feel good about participating in the whole DIY process. Hey, you're a punk now (heh heh)!

I got e-mail from someone who was looking for an "indy" net provider—that is, one not affiliated with any major corporations. I am looking for those of you out there who provide this service, as I'd like to start a list of punk rock owned net providers, or those doing internet business within the context of the punk rock ethic, whatever your definition. Please e-mail me and let me know what service YOU provide.

That's gonna do it this time around. Remember, you can e-mail me at hanford@primenet.com or write to me the old fashioned way at PO Box 752, Boise ID 83701. Also, these columns are available electronically at <http://www.primenet.com/~hanford/maximum.html>. See you on the net.



TROUBLE ON THE TERRACES

Fuckin' OXYMORON has come callin'! You remember those oi titans from England who had the triumphant "Fuck The Nineties" LP on Helen of Oi Records, they're back! The latest single is on Rough Beat Records, recorded in August 1995 and it fucking kicks you square in the head! Strong street punk issued here with tough sing-along choruses and smart guitar playing. Have a listen to this top quality oi soon.

VANILLA MUFFINS from Basel, Switzerland have teamed up with a reputable American label, Black Hole Records, from Philadelphia, Pennsylvania. Two good songs here: "Always On The Wrong Side" and "I Wanna Be Your Monster." These lads have plenty of heart and an optimistic attitude. Check this record out - you won't be disappointed.

That great German oi label, Knock Out

Records, brings you a truly great 7" EP this month. It's called DRUNKEN NUNS "Furto Con Destrezza." The excellent streetwise lyrics are right on the mark: "We are rejected by society, our music is our voice, beer and brawl our reality." These Boot boys Savona put the Italian stamp of strength on this street punk! Notice that the cover is imprinted with "no Nazis, no racists, no trendy wankers" in red letters. It is great to have a force like the DRUNKEN NUNS on our side!

The WARRIORS have some new product out which might make you old punks nostalgic for Gary Bushell and 1981 street punk. The LP on Step One Records is called "The Full Monty" and it has new songs written between 1994 and 1996. The 7" EP is live songs from a forthcoming video entitled "Come Out To Play." The WARRIORS aka the LAST RESORT. Well represented is "King Of Jungle" and "Held Hostage," classic oi this.

Sloss and his mates in BRAINDANCE are back for another couple of rounds. The new EP on Knock Out is called "Gentle Spirit." The title cut is a fast love song with good guitar bits and intelligent breaks. These songs are quite listenable, with a shorter, more venomous number to finish her off in "Easy Way Out." This may be stronger than the BRAINDANCE LP on Helen of Oi - inspect this at your earliest convenience.

All you hill-billy punks take note: BIG BOBBY AND THE NIGHT CAPS have some raw shit goin' down over here! Check out the new Black Lung record "Cover My Mind." This fucker sounds like Carl Perkins ingested some bad pills with a bourbon back.

The STEELMINERS are another gritty garage trash band that deserves respect. They got lots of lo-fi garbage rock available. This one is a split on Black Lung with the MOUNT MCKINLEYS.

Yo - mister - it's a known fact that Pennsylvanians get down in the trenches and rock hard like a motherfucker. The STEELMINERS demonstrate that. The dirtiest of all Keystone State Bands are the DUMMIES. After years without proper recognition the fuckin' DUMMIES present a full length LP on Get Hip with lots of hits. Listen to the DUMMIES charge through "Burn" and "Get Outta My Way." Remove your skinny little suburban white-boy gearhead ass from the road - the DUMMIES rule this highway!

While we are discussing bad music for bad people there's a little known outfit down in Memphis that reduces bands like the MAKERS to sniveling school boys. We're talking about the mighty OBLIVIANS. You need to listen to OBLIVIANS "Kick Your Ass" on Sympathy - yes Sympathy, I know you thought Sympathy was finished as a label but every two years or so they put out a great record.

Throw away all your cheap generalizations about French garage punk. Right now Wild Wild Records is offering you a fuckin' hot LP called "100% No Talent" by the NO TALENTS. Fast punk guitar makes you think yer back in 1979. Great female vocals do justice to the memory of upstate New York's MISFITS - aka the TRAGICS. There's a fine cover of "My Baby's A Midget," The S.F. classic by the VKTMS. This LP is just plain

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good punk from start to finish. Also check out the **SPLASH FOUR** and **STEVE AND THE JERKS** - quality French punk on Wild Wild Records.

A great Japanese comp appeared in these parts. It's called **CHLOROFORM**, it features some of Japan's finest punk bands including **THE REGISTRATORS**, **COCKS-CRATCH**, **THE YOUNG ONES**, **THE KNOCKS** and others. This LP affirms the vibrant punk scene Japan has today.

For tough as nails HC punk, one would be hard pressed to beat Germany's **AFFRONT**, Plastic Bomb Records presents the **AFFRONT EP "Punk for Sale"**. This shit is brutally hard: kinda somewhere between **POISON IDEA** and **EXTREME NOISE TERROR**. The lyrics are right on the money: "Yuppie scum + politicians, all you are is well paid bitches". In "Cannon Fodder", **AFFRONT** sings—"Kill for pride + for glory-Bastard!...Streets covered with blood, Human life for fuckin' cash..." This is one powerful record!

Include **CIVIL DISSIDENT** in your classic HC collection! This fine Melbourne, Australia HC punk band is presented on the Prank Records LP entitled, **CIVIL DISSIDENT "Menzie's Crack"**, the recordings are from 1980-1986. Contact Prank Records at: PO Box 410892, SF CA 94141 USA.

A genuinely melodic oi entry would be the Oi **MELZ LP**, called "Keine Zeit", these German men provide some of the most mellifluous oi sounds known to man. All the instruments are played with consummate skill. The vocals are ever so effective. Look to Knock Out Records for tastefully done street-punk and oi.

Ya wanna talk live punk rock? The fucking **STITCHES** brought their irreverent bad attitude type of punk rock to the Purple Onion recently. The **LOWDOWNS** opened up the extravaganza in fine form, and then, as you've come to expect from these fucks, mayhem ensued. the humans were tumbled into a pig-pile, beers and drum kits were spilled, necks were wrung. After not playing SF for 8 months, the **STITCHES** reappeared in an extra feisty condition. Mike, Johnny and Pete remain, with one new member, Craig, the drummer. The **STITCHES** destroy punk rock (and punk rock clubs)! The **STITCHES** are a hard act to follow, but **ELECTRIC FRANKENSTEIN** gave it a valiant effort. The crowd seemed pleased. Opening up yet another **ELECTRIC FRANKENSTEIN** show was San Francisco's oi/street-punk favorites, the **WORKIN' STIFFS**. Dave, vocals, Mike, guitar, Mundo, bass, and Eric, drums, showed why the **WORKIN' STIFFS** have such tremendous momentum. These guys grow stronger with each show and their popularity continues to soar. As this goes to press the **WORKIN' STIFFS** records are being shipped to Chapter 11 Records, PO Box 132, Sonoma, CA 95476. If all goes well the **LOWDOWNS** record on Junk Records will finally be available in September.

A friggin' oi double blast for you twits! The almighty **TEMPLARS** from New York, USA on a split 12" with the **GLORY STOMPERS**. Carl, Phil and Perry of the **TEMPLARS**, continue the fine streetpunk tradition they

have perpetrated with fine releases on Vulture Rock. 3 great guys, 3 great songs. You must listen to "Concrete Grave" and "No Future, No Escape". Instant oi Classics, by one of America's top streetpunk outfits. Flop down the other side, and the great oi just keeps flowing! The **GLORY STOMPERS** have a superior singer in Greg. Mike and Jer provide top notch bass and drums. The **GLORY STOMPERS** revel in these 3 fine tunes. Listen to "We're Here to Stay" and "Kids of Today", as soon as you can. Very good! One of the best split 12" in recent memory! Lift a pint to the **TEMPLARS** and the **GLORY STOMPERS**! Excellent work lads!

Two other recent additions to the vast Step-1 Records catalog are: A decent **ARGY BARGY LP** release, called "Drink, Drugs and Football Thugs". These "mature" bootboys can make good streetpunk noise too. Special mention should go to "Trouble on the Terraces" 16 classic football anthems featuring, **COCKSPARRER**, **THE OP-PRESSED**, **THE BUSINESS**, **THE 4-SKINS**, **INFA-RIOT** and more. Last but not least, you have "Oi Rarities Vol. 1" on Capt. Oi, with songs by **ANTISOCIAL**, **RED ALERT**, **CRIMINAL CLASS** and others.

All the news about Vulture Rock that's fit to print! As you read this, the lucky informed oi fans will be listening to **FULLY LOADED 12"** record with members of the **TOUGH SKINS**, **BOVVER WONDERLAND** and the **AUTHORITIES** on board. Adrian Toughskin handles the vocal duties. You already had a small taste of this good shit on your Vulture Rock promo 7" sampler. Next Vulture Rock will deliver **THE SYSTEMATICS**, Mini LP (also on the sampler). then, if you behave, you get "True Force", a comp of 4 Japanese bands. It contains: **LRF**, **BLADE**, **HAWK** and **WESTSIDE BOYS CHOIR** (not to be confused with Frances **WESTSIDE BOYS**) Ya got loads of good stuff to look forward to!

For you punk rock purists (emphasis on rock), we have Steve Baise's **VIKINGS** with a vinyl release of "Go Berserk" There are some really fun songs on this slab. Listen to "Hard Knox high", "Strikeout king", "Push and Stomp" and "No L.D." Rockin'! There's a good cover of **THE BOYS** song "First Time". You will find that the pop numbers like "Tonight" are quite infectious and you'll be humming them later. The **VIKINGS** are a good band- hopefully Lookout records wont get a hold of them and cut their balls off like they did to the **QUEERS**.

Lets keep a close eye on Lexington, Kentucky's **HOOKERS**. These guys had a smash-it-up single on Tina's Smut-e Records, 61 Forest St. Medford, Mass. 02155. Word has it that **THE HOOKERS** put on an insanely wild show with those great cretins **THE CANDY SNATCHERS**. Watch this space for more news of **THE CANDY SNATCHERS**.

According to Noel, guitarist of **THE HOOKERS**, the band has a bunch more records coming out soon. Tapes indicate that the new material is great! For news of **THE HOOKERS** write: Noel Reucroft, 3513 Lannette Lane, Lexington, Kentucky 40503-4132.

See Ya 'Round.....
I'll Be Seeing You....
See You In Hell!

Lefty Hooligan



'Tis the season.

I like this time of year, 'cause the holidays can be used so creatively.

It's widely known, for instance, that the day after Thanksgiving is the biggest shopping day of the year. Draw up a simple flyer under the names of several prominent local businesses, announcing that in honor of the spirit of giving this holiday season the stores or mall listed will offer free shopping for all their customers on November 29th. Everything in all the stores will be free. Do it slick, print up thousands, get a small crew or two together, and distribute it widely throughout your community; preferably in mailboxes and on car windshields in poorer neighborhoods on Thanksgiving day. Simple, and if you do it right, worth a little chaos to the stores the next day as folks inquire about or demand their free goods. Hopefully confusing for the real shoppers bent on spending money as well.

Next step is to get a little larger crowd-ten, fifteen, twenty people-willing to hit any of the stores on the list as fake shoppers on the 29th. Everyone has a folded flyer in their pocket, so all of you rush around filling up on commodities, exclaiming to your fellow shoppers how wonderful it is that all of this is free. Then everybody heads for every available exit at about the same time, loudly arguing with anybody who tries to stop you as you march out that "Hell, it says right here on this flyer you guys put out that it's all free!"

Anyone who gets through, and again if you've picked your target store well, not to mention created enough background chaos, some invariably will; then walk down the sidewalk giving your spoils away, telling the people you give it to: "Hey, it's all free!" An excellent tactic, because with twenty folks and over, you've got a semi-disciplined mob, capable of some serious looting. Numbers enough to rush an exit, intimidate a guard, or cause a panic. Once again, giving the stuff away after it's looted is half the fun of such an action.

The best holiday in these next three months, of course, is Halloween, and not because of its pagan, anti-Christian imagery. I participated in the 1992 anti-Columbus Day black bloc actions in SF, as well as in other demos where people wore bandannas, and the cops arrested folks for disguising their identities, when no other reason was available. It's illegal to wear a mask most times of the year, but not on Halloween! Since the day falls on a Thursday this year, and with many Halloween parties happening the weekend before, it's likely that folks can get away with walking around in costume for much of that week.

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So, here's the plan.

Get a small, "limited circulation" flyer together for a meeting sometime in the second week of October to organize a "Bash The Rich Scavenger Hunt" on Halloween. The idea for this meeting is not to mobilize thousands, but rather to get together a group of ten or twenty people willing to do a lot of shit-work.

The "Bash The Rich Scavenger Hunt" is the simplest thing to do. Just draw up a flyer announcing the Halloween event, along with a list of objects to be "found" and the points for each item. Twenty points for any piece of a silk Armani tie or scarf. Fifty points for fancy hats and expensive umbrellas. One hundred points for a pair of tasseled loafers. Two hundred points for a mailbox displaying an upscale address. Five hundred for the Mercedes, seven hundred for the Jaguar, and nine hundred for the Rolls in the car hood ornament category. You get the idea. Be creative. Put down a wide range of items so that folks on the hunt can actually get something. Give potential participants info about the best places in your community to do their "hunting." At the bottom of the flyer, also announce a Halloween party, with real awards given out at midnight to winners of the Scavenger Hunt. Then, pass out the flyer to people you think would be interested.

To emphasize the point once more, the reason to have the "Bash The Rich Scavenger Hunt" on Halloween is because it's the only day of the year you can get away with roaming the streets wearing a disguise. Preferably one that can be quickly removed so that you can speedily return to your "normal" appearance. In the two weeks following the first meeting, at the very minimum, the Scavenger Hunt group is openly organizing the party, while more clandestinely getting small groups of friends ready for the Scavenger Hunt itself.

There is a way to maximize the Halloween event in turn. To set the stage for the Scavenger Hunt. Do a "Haunt The Rich" campaign from the weekend of the 25th up until the 31st.

Haunting the rich has open and clandestine components as well. The open aspect of the campaign means doing some research, and some prop-making. Check out the newspapers and the society pages for upper crust Halloween parties. In this election year there might be a few fancy political fundraisers handy. Then, design props and costumes for ... a hooded crowd wearing skull masks on a busy financial district corner supporting a wire and papier-mâché Grim Reaper with the sign "We can no longer afford the rich!" ... providing the patrons of every high class sidewalk cafe with menus on how to "eat the rich" ... building a mock gallows across the street from the above mentioned bourgeois party or political fundraiser, dressed in Docs, camoes and balaklavas, holding a banner: "Behold, your future executioners!" Folks will likely recognize these variations on deeds done by others. So again, be creative. Some of these events can actually be advertised with flyers. Remember, if it's all kept as "theater," you'll very probably get away with it because of the holiday.

The clandestine side needs some background.

As you might know, I once lived in deep, deep SoCal. San Diego. The city annually sponsored something called an "Art Walk," where locals and tourists on a downtown foot route visited oh-so-bohème art galleries, studios and workshops. A half dozen of us, loosely out of the SD punk scene who'd worked on various political issues as local ARA, AYE, etc., in turn created our own, after dark art walks. Our art walks were primarily spray painting expeditions in and around downtown San Diego, and they quickly grew from the original handful to between fifteen and thirty people by simple word-of-mouth. We hit other nearby professional areas, then moved into well-to-do neighborhoods and commercial areas where the occasional Benz or Jaguar tire did go flat from a well-applied locking knife or ice pick.

Haunting the rich from October 26 to 30 involves conducting such clandestine, nocturnal art walks in appropriate neighborhoods and districts around your city or community. And because art walks need some experience to achieve their best results, it wouldn't hurt to "practice" a couple in the two weeks prior to the "Haunt The Rich" campaign. Art walks are also good practice for the "Bash The Rich Scavenger Hunt."

So, you got all that?

A meeting the second week in October. Leafleting, organizing, researching, prop-making, and occasionally, art walking for the next two weeks, Oct. 12-25. Then the Oct. 26-30 "Haunt The Rich" campaign of theater by day, art walk by night. Finally, a real live "Bash The Rich Scavenger Hunt" on Halloween, with costumed people running about "collecting" items from the well-to-do.

Two comments on all of this. First, the above is neither a "national call to action" nor a precise blueprint. It's merely some well-thought-out scenarios that take advantage of the upcoming holidays to make some political points. Second, these activities are not intended to be the epitome of class war action. They're simply practical, creative and relatively easy-to-do events that are potentially inspiring and definitely fun.

Obviously, you have to decide what to do, and how to do it, taking into account where you live, who's working with you, and what resources you have available.

Enough said. The rest of this column's on stuff I've gotten lately. Keep sending your interesting news clippings, and noteworthy items to me c/o MRR.

...ALL THE NEWS THAT FITS...

WHATTA THEY DONE TO MY UTOPIA MA... I met the folks that put out *News From Nowhere*, Marcus and Christie, at an SF party. Really fine people who impressed me as practical, feet-firmly-on-the-ground anarchists. So I asked them for a copy of their magazine to review in this column, expecting to give it a rave. Well, Issue No. 4, Spring 1996 arrived, and now I kinda regret the promise to write it up. *News From Nowhere* (11x17 tabloid, 16 pgs; \$4/1 issue, sub. \$15/4 issues; P.O. Box 460593, San Francisco, CA 94146) is subtitled a "Journal of Creative Resistance" and subtitled "dedicated to uniting art and culture with political struggles." It features fiction, poetry, essays, criticism, photography, graphics; the usual literary magazine fair. In case you didn't

get the reference, the journal's name comes from the title of a book written by William Morris, an 19th century artist, poet and designer among other things. Morris's book described a social utopia, and the word "utopia" literally translated is "nowhere." Let's start with the good points. This is an extremely well done, downright beautiful publication. The center spread, which features local street puppetry and street theater, is stunning. What's more, *News From Nowhere* calls it true. An artist is referred to as an artist, and not as a "cultural worker," a term bandied about by prol wannabe's who abandon coherent class analysis in the process. And some of the poetry is interesting. These can't outweigh this journal's problems however. The publication is intended to aid in "the creation of a supportive, dedicated community of radical artists," with an emphasis upon cultural activism and on "exploring the current situation: what's happening in the arts, both establishment and alternative; what's left of the left and counterculture; the great conflicts in our society, their underlying causes, and our reaction to them as artists." Little of this possesses the visionary fire of the magazine's utopian namesake, let alone of past literary projects such as *The Masses*, *Partisan Review*, *The Black Mountain Review*, etc. Without this visionary emphasis, what creeps into the journal is the current defensive, directionless "malaise of the Left." The concrete basis for this malaise—the collapse of the Soviet Union and Soviet-style socialism, the marketization of Chinese, Vietnamese and Cuban socialisms, European social democracy's abandonment of the "welfare state," the US Democratic Party's jettisoning of liberalism, etc. has given the Left the perception that "things fall apart, for the center will not hold." The Left has become a rudderless ship upon the sea of current events, and there is the sense that socialism today is on-the-run, fighting rear guard actions, hunkered down and merely determined to survive. Returning to the importance of vision, Marx would have considered Morris a "utopian socialist," criticizing that type of socialism for failing to come up with any practical strategy for getting us from our present fucked up world to some kind of liberated future. Correct enough, yet it must be said that Marx didn't understand the occasional benefits to utopian thinking, which encourages experimentation, pushing boundaries, a willingness to change personal thinking and behavior, the creation of alternative institutions and intentional communities, etc. By contrast, there is very little in *News From Nowhere* that is exciting, thought-provoking or daring, let alone avant-garde in either an artistic or a political sense. It's not very lively, irreverent, humorous or feisty. Without a cultural vision, and without an aggressive assault on capitalist culture, the effort to create a radical artistic community is reduced to forming a defensive cultural redoubt, concerned with resistance rather than revolution. The ongoing demonstration of the Left's fundamental bankruptcy and collapse—cited as the concrete basis for the above malaise—is also our opportunity to junk this obsolete Left. We need to reconsider forms of revolutionary socialism and radical aesthetics that are outside of the largely failed Leftist

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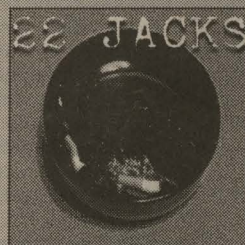
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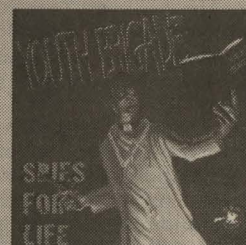


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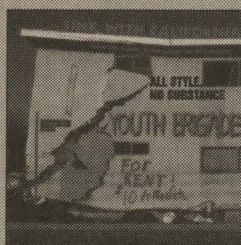


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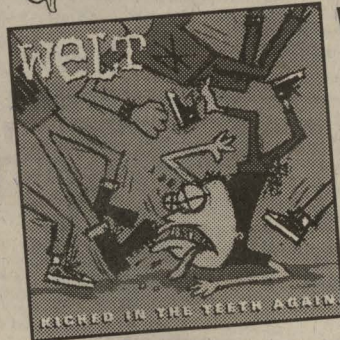
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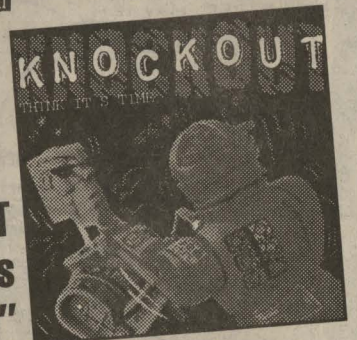


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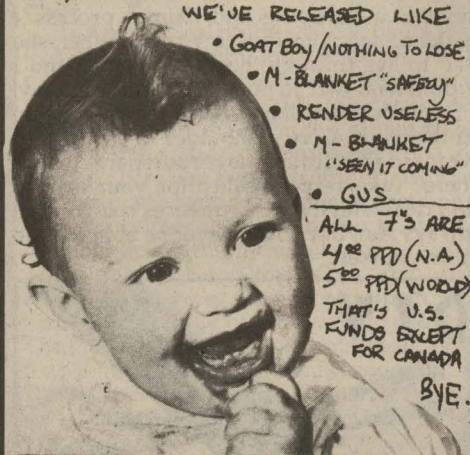
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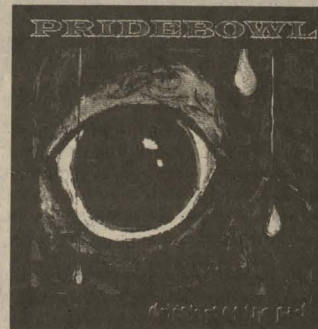


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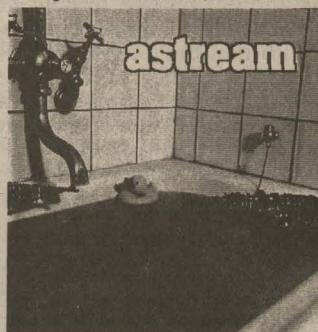
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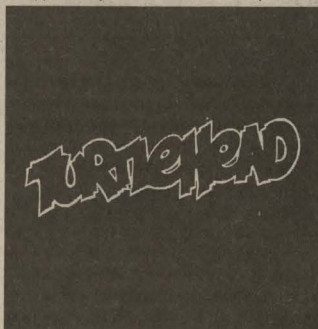
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orthodoxies, but we also need to explore entirely new political and cultural territory. Unfortunately, *News From Nowhere* is not much good for doing either. Ah well, Marcus and Christie are still nice folks...

ALL THE ANIMALS IN THE ZOO... The San Diego Zoo was not too cooperative in helping the city entertain its Republican guests attending the Aug. 12-15 GOP nominating convention. The Zoo killed a planned welcoming party for the 55 California convention delegates earlier this year, "defying the political muscle of Mayor Susan Golding in the process." Then the National Republican Congressional Committee organized a "Salute to Newt Gingrich" for Aug. 11, which was reported cancelled by the week of July 7-13. The Zoo never out-and-out refused to hold the Republican's events, they simply proved so hard to deal with that the GOP went elsewhere. Gingrich, "one of the country's most conspicuous zoo enthusiasts," apparently was disappointed at the cancellation of his party, which was then moved to Sea World. Guess the Zoo figured that the monkeys would complain that one of their own was running loose. This from the 7-15-96 *San Diego Union-Tribune*. The article continues with a story about an escort service organized in time to jump on the Republican convention bandwagon. At first calling itself Gorgeous Outcall Pleasures, owner Renee Finney changed it to Good Old-fashioned Pleasure Escort Service (GOP, get it!). Finney offered a number of convention specials: "You keep a girl two hours and you get the third hour free. You pay for three women and they throw the fourth one in free. You go four hours and the first hour is \$120 and the next three are \$90." She swears that none of this involves any type of sex. "Her escorts may be attractive...but no one involved in the operatin is that dumb." Thanks to Bob Barley for that little tidbit.

YOUR BASIC PLUG... My book is being reprinted by AK Press. Called *End Time: Notes On The Apocalypse* (\$10; P.O. Box 40682, San Francisco, CA 94140-0682), it's a science fiction thriller that now has a great new cover by John Yates of Stealworks. Other little goodies from my publisher: a new addition of the *Scum Manifesto* with a biography of Valerie Solanas. And if you want to know why I talk about the '60's in less than serious terms, consider Sinclair's *Guitar Army*. In the original rainbow paper printing (thought by some a collector's item at \$25), it compiles the "street and prison writings" of White Panther Party chairman and MC5 promoter, John Sinclair. He manages to call for rigorous "Marxism-Leninism-Mao Tse Tung Thought" and quote Lenin's "Left-wing Communism: An Infantile Disorder" in the same breath he advocates rock'n'roll, smoking dope, and fucking in the streets. Finally, AK Press Audio has a fundraising 22-band CD out, called "Better Read Than Dead" (\$12). There's some pretty clever John Yates graphics here, capping on Mao-era Chinese "socialist realism." The punk is varied enough that you'll find something you like, and it's not all punk music. A nice little package, except for the fact that both band lists are impossible to read. Other than the fact that this is being distributed by the corporate whores at Epitaph, this is a pretty cool CD.

FAR ENOUGH

Adrienne Droogas



She was in a barely controlled state of panic. Frantically flipping through the pages of her calendar and fearfully counting the days and weeks since her last period. I tried to ease her mind and reassure her that everything would be okay, but as the days slipped into weeks, my comfort became pretty useless. She hadn't had her period, she was over a week late, the morning after pill hadn't done shit, and the guy who was part of getting her into this situation had magically disappeared. I try to be there for her and hold her when she breaks down. I try to be strong when she is feeling too weak to handle all of this. But I keep having this nagging question in the back of my mind that remains unanswered. And that is, where the fuck is the guy who is 50% responsible for this current situation? It takes two to tango, and before the pregnancy, this guy was more than willing to do the rumba. But then the first site of trouble and this guy becomes Harry Fucking Houdini. Disappeared. Gone. Vanished.

The fact that he lives in the same town as she does and yet is nowhere to be found hasn't escaped her. I see her check her answering machine and I know that each time she receives no call, that it adds to her pain. Finally, we talked about him. I asked her why he wasn't around and she said she had no idea. Was it a one nite stand with a stranger? No. They were friends. Had been friends for years. Their affair was casual and not heading into a deep, intense relationship, but first and foremost was the fact that they were supposed to be friends. Did he not know that she was pregnant? Yes, he knew. He knew that she'd taken the morning after pill and that she was afraid she was pregnant. And did he call to find out if her period had started? No. Call to see if she was pregnant or not? No. Called to see if she needed a ride to the clinic for a pregnancy test? No. Called just to see if she was dealing with this okay? Called to say hi? Simply called? Nope. Nothing.

Personally, I don't give two shits about how these people got into this situation. Unprotected sex, the condom broke, the diaphragm slipped, the pill was missed, the cervical cap wasn't on right, the vasectomy wasn't complete... you name it and it can happen. To anyone. But the bottom line is responsibility. It's taking responsibility for your actions. It's pretty fuckin' easy for the guy to walk away from these situations. It's not his body. He's not feeling nauseated all the time. He's not feeling so exhausted that he can barely move. He doesn't have to live through an abortion or the birth of a child. He can just walk away and never look back. But I also don't understand how a guy can live with himself after doing that. How he can sleep at nite knowing

that he knocked some girl up, is half way responsible, and yet can turn his back and not give a shit. What the fuck.

Taking responsibility doesn't have to mean a gun pressed to your neck, a wedding band being slipped onto your finger and the words 'I do' coming out of you between gritted teeth. No shotgun wedding is necessary. At least, not in this situation. All that was needed was for both parties to take responsibility and deal with the consequences. And just to make this clear, I want to put the emphasis on the words **BOTH PARTIES**. A woman can't walk away from an unwanted pregnancy. Choices and decisions need to be made and in most cases, reaching those decisions is a terrifying and painful process. I watched what it did to my friend when she had to live through this all by herself and I would wish that on my worst fucking enemy.

So pick up the phone and call. Offer the ride to the clinic. Give a shoulder to cry on and hands to grip during the hardest parts. Just be there. Take responsibility for your actions and deal with the consequences cuz you can always run, but you'll never be able to hide from yourself.



Alright - back in MRR #155, Matt Wroth of Wroth! fanzine clued us all in on some common pitfalls to avoid when putting together your own fanzine. Well, I want to follow-up on that general topic, broadening the discussion to include not only the 'nuts and bolts' aspect- of how a zine gets put together, but also the deeper philosophical issues that go into making a fanzine not only something worth doing, but also something worth reading. See, form follows function, and likewise, function follows form, and without a doubt it is a total lack of understanding of this symbiotic relationship, along with a corresponding lack of a focused purpose, that results in there being 80 much garbage out there in the world of indie publishing. I'm gonna come down hard on some aspects of zine publishing here, 80 get ready...

Ok, first off, a lot of the worst zines out there are of the art/poetry/personal-angst type. People talk about the 'zine revolution' and how zines are this great form of 'alternative media', but basically if you're coming off like some manic-depressive art-school dropout in your writing, I can tell you right now, no one wants to hear it. Sorry. Get it all out on paper if it makes you feel better, but for godsakes don't go foisting that self-indulgent, self-pitying crap on the rest of us. You need a purpose, goddamit! You gotta have an axe to grind, but it's gotta be in the sense that it's manifesting itself in the form of some sort of positive action in your zine. Whining about

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how life is not fair gets real old, real quick. You've got to have more focus than that. In the right hands, the printed word can become a powerful weapon, even if only in a strictly representative manner. The truth is a subjective thing, but I think we've all heard enough bullshit from the mainstream media to recognize the stench of professional journalistic 'ethics' or 'news values', and to know better. There is no truth there. But by stark contrast; when a motivated individual chooses to speak-out and manages to hit the nail on the proverbial head, we all know it. Choose your targets carefully, back-up your assertions with good logic and reasoning, and don't be afraid to draw a line in the sand that says, "Do not cross."

Another real problems some zines seem to have is an inability to find their niche. To me, there is no niche for the art/poetry/whinefest-type zine because it's just not necessary. It serves no function, it accomplishes no goal. Personal zines sometimes tread that fine line between being useful or just plain useless, but the good ones offer something in the way of either being entertaining, informative or both. It certainly helps if you live in the real world with the rest of us, and aren't spending all your time locked-up in your bedroom, thinking of 1001 ways to end it all. The Probe #5 is an excellent example of a zine that is mostly personal/confessional in its slant, yet is amazing reading nonetheless - let's face it, Aaron's got a real interesting life. You also get to see behind the scenes of what goes into putting the Probe together, as he discusses at length the headaches and frustrations that go into putting a zine like that out. The first zines I ever saw or got into were always music/punk-rock oriented though, 80 that's more my thing.

There are some real pros and cons to doing a music-oriented zine however. In general, the mainstream media only condescends to talk about punk-rock when it suits their purposes, such as garnering a younger audience, appearing 'hip', etc. That's why it's so important that there are music-oriented publications out there that don't just focus on the 'big names' or 'established acts' - there needs to be a support network out there for bands that otherwise would never get written about, that are genuine in what they are trying to do (i.e. having fun), and that aren't just out to be made into rock-stars by the music-industry machine. We're talking diversity in coverage here, we're talking leaving no stone unturned. But even when you get beyond the level of talking about, say for instance, bands like Nirvana or Green Day or Rancid - bands that come from a 'punk' tradition, but have long since outgrown the need or desire for grassroots support as provided by the underground fanzines - you still have bands like, say, the Melvins or Steelpole Bathtub or Fugazi, who are by no means household words, but at the same time, have been written about or interviewed by just about damn near everybody that does a punk-rock fanzine. I get tired of seeing the same groups in the underground press, over and over and over again. If you're going to do a music-oriented zine, you've got to stake out a little more unique of a claim than just wanting to be another Flipside or MRR, because those zines already exist and

do what they do pretty darn well. Find bands that aren't being written about and cover them instead. Coming from the practically non-existent Houston scene of the late '80s, I've always had a real bone to pick with the lack of coverage given to local bands who I often thought were doing amazing shit that was going virtually unnoticed. These bands are usually readily accessible, friendly, talkative and full of personality, and what's more, they haven't been already been written about ad nauseum. But, you've got to get at what it is that appeals to you so much about these bands that you would want to interview them. Too often I see interviews with bands that I've never heard of, or barely heard of, and the whole thing is presented in such a way as to leave one going, "I didn't care about the band before, and I still don't care about them now." It can at times be very difficult, but your goal should be to get some of that band's personality to rub off on that blank page. A sense of humor helps a lot on both parties part. Pictures and graphics are nice too. It doesn't have to be anything slick or fancy, just something to add to the reader's mental picture of a band they otherwise may have never seen or heard before. If the band's not talkative, then you're going to have to fill in the blanks yourself, and that can be hard if you aren't intimately familiar with them. On the other hand, group interviews can sometimes get out of hand. Trim the fat in the editing process as best you can, again trying to combine the best aspects of being informative, while at the same time entertaining. I personally prefer interviews with only one or two of the band members present - you get more meat and less filler that way, it's a lot easier to transcribe, and it won't degenerate as easily into just a bunch of wise-ass one-liners from "the boys in the band". It's also less intimidating to a degree, although you'll have to carry more of the conversational burden.

But what about the rest of the zine? What if you don't like doing interviews? What if there aren't any good bands around? Well, that can certainly make your job a lot harder. But there's got to be something out there that you're into, that's keeping you entertained. Reviews are ok, but it helps if you can find some angle or some unique personal slant to work into your writing. Again, a sense of humor helps a lot. Also, you might try reviewing things that you don't like, in order to make some more general point about where you stand on some particular subject. My review style tends to be fairly terse with regards to records that I do like, and more verbose when I really hate something. It's enough to briefly describe something and say 'get it, you'll like it' without pontificating in grandiose terms on the significance of this or that, but when something - particularly something that is considered 'hip' in certain circles but I just think is really dumb - rubs me the wrong way or provokes a strong "That's fucking bullshit!" reaction, I really sink my teeth into it. Again, it's important to choose your targets well. There's nothing worse than a person with strong opinions, but not a god-damn leg to stand on. Articles or profiles on writers, artists or bands you really like (or hate) can be a way around the straight, Q&A interview-type thing, but you've got to really

'get into~ your subject to dredge up anything of worth. Answer Me! really seemed to excel at that, particularly their profiles of such fascinating personalities as Anton La Vey, Iceberg Slim and Boyd Rice. They really sold you on these people, without coming off as just a bunch of bullshit hype. But these 'artists' and their work went hand-in-hand with Answer Me!'s stringently anti-commercial/misanthropic slant, so perhaps that's one reason it worked so well in that given context.

Which brings me to my final point, which is the need to find some sort of unique, recurring theme or stylistic trademark, especially in terms of your zine's visual presentation. It's an on-going, ever-evolving process, but at the same time, it helps keep your readership coming back issue after issue if there's something there for them to identify with both graphically and conceptually. You're certainly not going to appeal to everyone, no matter what you do, but you can at least separate "the men from the boys" that way. A picture, they say, is worth a thousand words, and the graphic 'look' of your zine can speak volumes.

Well, that's all for now - hopefully I've given you something to think about 'til next time!

Chuck c/o Apathy Trend, 912-A West Elizabeth, Austin, TX 78704

JASON USELESS

obey!
shit!

When I Am Dictator...

Well, I'm now the proud father of a beautiful baby girl, Veronica Marie Toon White, born July 30, 1996. She can scream even louder than the girls in Raoul, and she's a hell of a lot cuter.

If it doesn't displease Tim too much, I'm just going to say a quick thing about being somebody's daddy. A lot of punks seem to think that when you have kids, you automatically become an uptight robot, drained of the slightest hint of radical thinking and concerned only with working 60 hours a week to pay for the kid's little league and orthodonture and whatnot. But I feel like having a baby is actually a radicalizing experience. I feel like if I didn't do everything in my power (admittedly not much) to make the world a little less like a toilet, my daughter could stand up 20 or 30 or 40 years from now and look me in the eye and say, "You let me down." And she would be right.

Think about the hippie generation. For a while, it seemed like the Establishment (the Man, Ofay, Uncle Charlie, whatever) was caught off guard, and anything could happen. Well, we all know what did happen: some worthwhile social and cultural progress that, unfortunately, has been rolled back, in many cases by the same people who brought

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it about in the first place. (The capitulation of feminist leaders like Betty Friedan, for instance, or the radicals who went into petty capitalism, like Tom Hayden or Dick Gregory.) I think we're justified in damning that generation for caving in. Damned if I'm going to let the same thing happen to me.

But this kind of stuff isn't what you're here to read, is it? On with the, you guessed it, transformation of society. —The legal entity of the corporation ("heart of flowing shit," in one popular translation of the Latin) arose out of a need for the rich to be held less accountable for their actions. This way, your favorite CEO can close all his factories, pay himself and the board of directors lucrative salaries and bonuses, and gut the company's assets, leaving the company buried in debt. And not a penny of his personal wealth will be touched. Well, this monstrosity will wither and die in the light of our bold new day. When I am dictator, corporations will be abolished, and businessmen will be held personally accountable for their economic crimes.

—Everybody knows that the standards of beauty (especially female) upheld in magazines, movies, ads, etc., are a major contributor to eating disorders and other psychological problems for those who perpetually feel inadequate about the way they look. But other than some vague thing called "trying to promote a healthy body image," nobody knows what to do about it. Meanwhile, the Pamela Andersons and Courteney Coxes continue to be the standard held aloft by our culture, the Ultimate Women. I have a very clear idea what to do about this. All models and actors will be chosen by a random lottery of the population. All citizens will be expected to perform model duty when called, and will be paid the going rates for the job. (If you're drafted for a K-Mart ad, expect \$75; for the lead in Striptease, \$12 million.) This way, the images we see on the page and the screen will really reflect who we are. Imagine overweight women, skinny guys with big noses, elderly people, and physically disabled people on the covers of Vogue and Cosmo, and having steamy adultery on Melrose Place. Maybe, just maybe, we'd eventually be able to appreciate the sexuality of everyone's body.

—Here's one that may be seen as a conflict of interest on my part, but it still makes sense. It's time to start paying parents to stay home and raise their kids. I know, I know, parenting doesn't technically generate any wealth, but does the President? Do firemen or street-cleaners or teachers? We pay those people under the presumption that they perform socially useful functions, and I can think of no more useful function than the sound raising of children. If the Ralph Reed family types were serious about family values, they'd value the family enough to pay for it. If the law and order types really wanted crime off of the streets, they'd make sure no child had to grow up alone and deprived. But those people only want to make themselves feel better about these problems, so they keep building more prisons and trying to criminalize gays. I'm trying to solve a problem here. It's time for parents to get paid.

And on that somewhat self-serving note, I bid you now adieu. I'd like to thank Tim for putting up with my recent flakiness, and

assure him that I'll be a good boy from now on. (By the way, am I allowed to sell ad space in my column? A friend I'll call "Dr. Bertt" has been bugging me...) To the rest of you, send anything to PO Box 63452, St. Louis, MO 63163.



I was hoping a month delay on this column would give it a kick but I don't think it really did. The punk rock explosion has kinda turned into the bad punk rock explosion. The same for pop punk too. There's a helluva lotta stuff coming out and it's getting harder to weed out the great stuff from the generic stuff or even the quality generic stuff. Either that or there's the one great song and three not-so-great songs on an EP syndrome. Which make me reluctant to mention here since I kinda like to stand by the stuff I push. I'm also sure punk and pop punk turned out to be the new heavy metal now. Which isn't to say I didn't enjoy the Warped Tour or the new Jimmy Eat World LP on Capital. By industry standards I hear rumors of punk being dead. Again. I'm certainly no indie rock purist, I've seen more "rock venue" shows than anyone would care to admit to and when the Go Go's reunite again, I'll probably be there. From a personal stand point I'd like to see more "good" stuff coming out. If your just gonna copy your favorite band note for note, there's lots of other thing's in this world to do. Seriously. I know not everyone can be as unique sounding as Fugazi and I can relate to the fun aspect of it all, but maybe bands should combine those three ok EP's into one good EP. I guess less is more sometimes. I'd better stop before I break into a good ol' days spiel. On a lighter note.

This month's hottest new-ish band is DISCOUNT. These guys crank out some killer pop punk in the J Church with a girl singer vein. Their CD "Ataxia's Alright Tonight" on Liquid Meat (\$8 ppd., PO Box 460692, Escondido, CA 92046) is pretty damn solid with great vocals, catchy octave riffs in all the right places, and perky pop punk tunes for days. I mentioned their first single a few months back so this was a much welcomed new arrival for me. A sort of a bonus I suppose, DISCOUNT also has a great EP "All Too Often" out on Mighty Idy Records (\$3.50 ppd., PO Box 7756, Clearwater, FL 34618). Four more strong tracks from these folks. Also on Mighty Idy Records (same info as the DISCOUNT! EP) is the MY PAL TRIGGER "The Riverview Mentality" EP. Coming across a less throaty late-once-great Jawbreaker, think "Unfun" in sound and production. Three noisy pop emo numbers from this also from Florida combo. So far so good for the new Mighty Idy label. The MAOW "The Unforgiving Sounds Of..." CD on Mint (#699-810 West Broadway, Van-

couver, BC, V53 4C9, Canada) is cool all-gal rootsy rock-n-roll punk a la The Cramps and the Groovie Ghoules. A fun combo that could catch on with the trendy garage crowd as well as the amateur pop (i.e. Cub) crowd.

ME FIRST has a new CD EP on Broken Rekids (PO Box 460402, San Francisco, CA 94146). A fine follow up to their debut EP mentioned last column. Muffs/amateur gal pop rock from SF that stays clear of heavy handed politics with topics such as peanut butter (in a "my roommate ate my ..." sense) and clowns (whom they're not fond of).

On the more straight forward punk front, the BLOUNT "Trauma" CD on Fearless Records (13772 Goldenwest St. #545, Westminster, CA 92683) is rocking Rhythm Collision/Face To Face type SoCal stuff. Snotty pop punk with catchy up tempo tunes. You know the sound with the tight riffing and all. A fine addition to the pop punk rock community. The always great PROPAGANDHI have a new full length "Less Talk More Rock" out on Fat Wreck Chords (PO Box 460144, San Francisco, CA 94146). Hyper politically charged thrashy pop punk that conforms for no one. Rumor has it that this isn't being stocked in chain stores per da' band but I guess that's another column's turf. The string of killer releases continues from these guys. The AFTER SCHOOL SPECIAL "The Existentialist Blues" EP on Unheard Records (PO Box 423000, San Francisco, CA 94142) is fun Queens/Screeching Weasel type stuff with a less produced, more amateurish slant. 7 tunes on a 7 inch worth checking out. NOTHING COOL who put out a good disc a few months back, have a new EP "Loser's Hall Of Fame" out on Clearview (2157 Pueblo Dr., Garland, TX 75040). Although the great song "Losers ..." isn't on this, there are three throaty punk tunes (including a Social D cover) with a thrashy quality for pop punkers and punk rockers to unite too. A local combo that doesn't play enough around here. The US BOMBS are back with the full length "Garibaldi Guard" on Alive Records (PO Box 7112, Burbank, CA 91510). A SoCal combo that cranks out the quality brit influenced punk better than 99% of those reunited UK Bands put together minus a band or two. Dig? Worth it just for "Retreads", a classic tune if I do say so myself. These guys rock a la the UTTERS live too. Need I say more? Hopefully more plentiful than their 1st LP.

And now for some reissue news. The SWEET BABY/BRENT'S TV split CD on Lookout (PO Box 11374, Berkeley, CA 94712) isn't really a true re-ish as these two 1st wave of Gilman bands crank out the rootsy punk pop. The Sweet Baby stuff really rules. Awesome love song stuff from their demo that lead to the Slash LP years back. Classic Stuff. Brent's TV is a pre Hi-Fives combo with a 60's feel a la their current outfit. The CRINGER CD "Tikki Tikki Tempo..." CD on Vinyl Communications (PO Box 8623, Chula Vista, CA 91912) is comp of their 1st two 45's and their LP. Pre-J Church stuff with a rawer less pop feel, but still a fine listen. Recommended for both J Church fans and pop punk historians. Grand Theft Audio (501 West Glenoaks Blvd, Suite 313, Glendale, CA 91202) keeps the quality classic stuff coming in on CD. The NO CRISIS "Everything +" CD is great early 80's

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SoCal stuff a la Channel 3. Pretty much that Frontier/Poshboy sound of the good ol' days. The 12" tracks as well as much live and demo stuff. Also on Grand Theft Audio is the PLAIN WRAP/MOX NIX split CD. Plain Wrap, who put out a great LP years back, are featured from their "This Is Punk Rock" demo. More SoCal stuff with a catchy hardcore sound. Mox Nix is a pre-Plain Wrap combo. Raw and fast stuff with more thrash delivery. Also on GTA is the BAD POSTURE "G.D.M.F.S.O.B." CD. This band got a lot of mileage out of the title track considering they recently did a reunion show here (didn't go). One release and that was it. 12" tracks, demo and live stuff here. These guys sound better now to me than they did years ago. Punk rock raw and basic almost early DOA and DK's sounding. Not the best band from the era or the SF area back then, but this rocks now in retrospect. A good punk rock release.

Anyways, it's been slow on the wimp and pop front so I'll call it a column here. You wimp and pop bands should send stuff to my attention here for column coverage. I keep trying to cover new bands but I'm as clueless as the next guy when it comes to the mass of indie releases in the stores. Any help is appreciated, just no mail order catalogs or price list flyers please. Later.

JADED AT TEN



ANOTHER DAMN TOUR STORY:

Also known as...

WHY ENGLAND EATS A DICK

I awoke that morning to Hoffy, our tour manager yelling, "Border! American's get up, grab your passports, we're in England. Meet you on the other side."

It was way too early for us. We had just crossed the English Channel at Calais to arrive at the glorious Port of Dover. The German band that we toured with, Approach To Concrete, got to sleep through the border while we non-EC members were about to experience a 38 hours like none other.

The eight of us stumbled into the border station still swollen and foggy from too few hours of sleep. We scribbled our names on the necessary forms and all took our places in front of the booths expecting the officials to glance at our passports and forms, nod down at us, stamp our passports and wave us on.

Somewhere, this plan went horribly wrong. Was it when we all crawled in together looking like American trash; poor, unwashed and ill? Was it when a person to my right said he was in the band and we had a week off, then a person to my left said he wasn't in the band (he was a roadie)? Was it when they asked me where I'd be singing and I said I wouldn't be because I wasn't even in the band? Was it when we all looked at each

other with total perplexion in our eyes?

Then they asked for our working papers. Working papers?!? FUCK!!! In the early morning haze we forgot to get them from Hoffy. We explained to the snotty English officials that our tour manager was on the other side waiting for us. The bastard who interrogated me made me lead him to the bus, feeling like Benedict Arnold with each step.

"Hoffy, we need the work papers."

"What work papers?"

Holy shit! Our touring company forgot to get us work papers. Worse yet, they forgot to tell us to lie! I stole a glance of the other side of the border, since I had a bad feeling that it would be the only one I'd get. I wasn't that impressed.

By the time I get back to everyone, they were all sitting on those damn steel bucket chairs staring incredulously at the officials who have now huddled with our passports in hands, whispering and plotting what to do with us. Then they disappear into a side room.

Great. We wait for about a half an hour until a couple of the assholes walk out of their little room without our passports, but with a stack of papers. One by one they call our names and give us a paper which says that we've officially been denied entrance into England! We started to laugh, loud. They, however, didn't find it as amusing.

Then they sent out the head Limey to inform us that we were to wait where we were until they could call the border guards to give us an armed escort to the bus and then back on to the ferry!! Armed escort?! We begged him to let us videotape that prestigious moment. He declined.

That guy wasn't so bad. I think we amused him and he, in turn, sort of gave us the run of the place. He let me into his office so I could wake my parents up with the news that their eldest was living up to the Zimmerman tradition of being kicked off foreign soil. He also set us up with sandwiches and all the beverages we could drink. He even let us roam the halls unattended.

But, then again, I'm not sure he had a choice seeing as how there was a bad storm which had stopped all ferries from running. We were stuck there until further notice, which ended up being from 9 am to 7/8 pm.

Brian was using that time to hit the head guy up for info. We were going to lose a week's worth of shows if we didn't get in. Where would the 16 of us go for a week? Where would we get heat for the bus if we couldn't plug into a club's power? There were too many of us to stay at anyone's house, even if we had met someone who offered. (That's one reason we had a bus and not 2 or 3 vans.) I had already lost ten pounds and was positive more would come off my already skeletal frame if we didn't make it to these shows.

So, Brian was chumming up the guy. He told Brian that he believed our story (lie) that the shows were canceled and if we could get proof in the forms of faxes, then chances were good that we could be let in as tourists only. But, we had to leave and then come back and try it again.

Finally, the ferry was moving and we were sent to get on it. They didn't give us the full criminal treatment with the armed escort (unfortunately). We were so excited to get

some hot food and rest we kind of forgot about it. The first place we hit was the restaurants.

After eating, I knew I had to get horizontal fast, or I'd be sick. I was so hungry that I hadn't realized how bad the ferry was rocking. I didn't expect it to be so bad because of its huge size. Ken and I laid the bags under us and attempted to dream of steadier ground while the rest of them took showers.

I was successfully blocking out the nausea and chaos around me until in the distance I heard someone say, "Issa, you don't look too good. Are you OK?". Issa taunted me all cross Germany and Scandinavia with the 'fact' that he never gets sick while I had bronchitis twice. Then I heard a sound resembling a bucket full of liquid hitting a wall. "Sarah, let's get outta here...Issa just sprayed the wall!"

We grabbed the bags and ran into the next room, where I had to lay on the floor to keep from following Issa's fine example. I squeezed my eyes shut, praying no one would puke over me. One by one, I'd hear one of the guys rush by me. In the distance I could hear plates and glasses sliding off tables, crashing and people screaming. Then I heard the sound of ice breaking as we lunged and wobbled to Calais. 'My God, we're on the Titanic!' was all I could think.

We finally reached Calais. The boat stopped and everyone got off; everyone, that is except us. We still had to go back. I walked around the ferry and saw the destruction. It looked as if rival soccer hooligans had been there, settling a score. I talked with some of the disheveled workers and found out that the ferry usually takes only 45 minutes. Our lovely voyage lasted four and a half hours! And it wasn't over yet.

But now we were a bit more prepared. We walked through the rooms to pick the choice resting location. And we found it in the kid's room: immense couches, a full screen TV playing Disney favorites, and, better still, a padded room to sleep in. None of us chose the room, maybe out of fear of not waking up in Dover and being stuck on that ferry any longer. Plus, we had to come up with the Master Plan! They caught us off guard last time; now we all knew what was up and we were going to get on that stinking island, no matter what.

Same drill; we walked up and handed them our papers and told them the story up to then. Ken produced papers from people in Berlin and England apologizing for screwing the tour up, but emphasizing that we still needed to be in England to do interviews and meet distributors. They stared blankly at us before grabbing all our papers and passports, stopping to huddle again before disappearing. When they reappeared it was with big files with all of our names on them. There is now a file on me as big as my pinkie in the Port of Dover. That's when the real interrogations began.

The last time we entered the border, every official thought I was the singer. When I told them I wasn't in the band, they didn't believe me. This time I was going to use their narrow-mindedness to my benefit. I pretended to be Ken's girlfriend. And it worked!! While everyone else got interrogated and grilled, I said, "I don't know. It's my boy-

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friend's tour." Mike got hip to it and said, "I don't know. It's my brother's tour." We definitely got off easy.

After we all had been questioned, they put us in a holding room. And we thought the previous officials had been jerks. We tried to do all the things we had done just 15 hours before, and they lost their minds. Finally they all came into our cramped and uncomfortable little room and sat on the lame bucket chairs opposite us. They were everything you'd expect from smug, tight-assed English bureaucrats. They told us that they didn't believe us and we were denied entrance, again.

We had just spend 38 hours in purgatory, on the edge of hell. But it wasn't over yet. We still had to get back on the fucking ferry!! I was dreading it. Honestly, I was so exhausted and frustrated by this point, I almost cried. Instead I had to laugh because it was so ridiculous.

We finally got on the ferry and found the bus. That dirty, smelly, broken down hunk of cheap steel looked so good to me. I climbed into my freezing top bunk, while Ken left a huge note on the steering wheel pleading with the Germans to "Take Us To Paris"! I tried to sleep as the ferry rolled to and fro, despite being an inch away each time from falling out. It was so bad I thought the bus was going to roll over and crush us. My only consolation was that we were off that stinkin' island and on our way to Paris!...more to come...

Attention all sXe women!! Daisy Rooks (HeartattaCk) and I are plotting a possible one-shot zine about sXe women. Here's the premise, being a sXe woman is unusual. We want to highlight that fact by having photos and text from sXe women throughout the world. Just send us a few photos of yourself plus a few words as to what brought you to be sXe, what keeps you sXe, but more importantly tell us about the things that you do, care about, have that have nothing to do with sXe. You can send this to me here at MRR, or to Daisy c/o HeartattaCk. I'm looking forward to seeing your contributions...

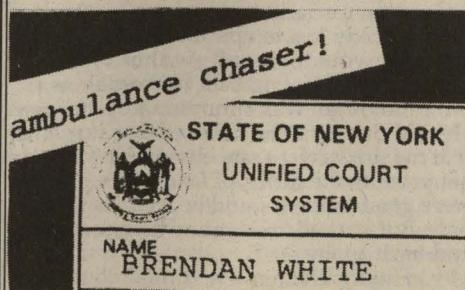


Well, here we are again, ready to begin a new column of demo reviews. My computer is messed up at the moment so I'm typing this up at my friendly neighborhood library.

We'll start off this month with the second demo from DIE CRUISIN', a very MISFITS inspired horror punk band, with perhaps a bit of THE DAMNED thrown in for good measure. If you like THE MISFITS, this is the tape for you. Good stuff. 11 songs, good production. 16739 Old Manchester/ Grover, MO 63040, THIRD GENERATION MAFIA play excellent catchy 3 chord poppy punk that's better than 90% of the generic pop punk bands out today. 7 songs, good production, 6260 E. Riverside Blvd/ PO Box 315/ Rock-

ford, IL 61111. THE FLY BITCHES have a tape full of trashy garage punk with maybe a bit of a surf punk feel to it at times- lots of leads and a galloping drumbeat stick it all together, 7 songs, okay production, 2809 Hillsborough Rd./ Durtham, NC 27705, IMMORTAL SLAVE play extremely noisy brutal noisecore, a bit like ANAL CUNT, but with less rhythm. 15 songs, noisy production. 17 Opfir Rd./ Plumstead 7800/ South Africa. THE NON STOP BOMBERS have another rap/hardcore hybrid demo out. The hardcore is good stuff, and, although I'm not much of an authority on rap, it sounds competent enough. 7 songs, good production. PO Box 541251/ Houston, TX 77254-1251. GANGWAY play humorous, good natured punk that's fast and tuneful and pretty appealing. I like it. 6 songs, good production, PISSPOOR play some tucking cool, extreme thrashcore with female vocals that really blazes! I love this stuff! Get it and be brutalized (you guys need to play in Houston some time), 7 songs, decent production, 6501-B Chesterfield Ave./ Austin, TX 78752, EVERYBODY'S PROBLEM- imagine New York moshcore with a regular hardcore vocalist, This is actually pretty good- they don't have the attitude, just hardcore with coot breakdowns. Check it out. 11 songs, good production. PO Box 1372/ Williamson, NJ 08094, THE HEROINES play straight out punk with female vocals. It was recorded live on the radio, so the sound is a bit raw, and they left in the dj commentary and call-ins and stuff, but some of that is pretty funny. 9 songs. Benway Tapes/ 4800 S, Maryland Pkwy./ Las Vegas, NV 89119. THE SPECTACLES play humorous Jr. high punk with a lot of goofy wanking and playing around mixed in. Sometimes funny, sometimes annoying (but I guess that's the point), 20 songs, decent production. 225 Hobbes Ave./ Cheyenne, WY 82009. THE DISASSOCIATED play solid hardcore with a pretty steady pace and not much variation between songs. 7 songs, good production. PO Box 4316/ Tulsa, OK 74159-0316. THE MUTLEYS are named (I assume) after one of my favorite cartoon characters, and sound a bit like THE RAMONES on helium. If you're into old school punk-n-roll, you'll probably like these guys pretty well. 21 songs, good production, 2216 Elmhurst Ave./ Royal Oak, MI 48073, CATFISH play decent chunky punk with short, to the point songs that are done well. This is punk, I like it, 3305 Kipling/ Berkley, MI 48072.

And that's it for this month, Tune in next month for more demo reviews, same bat time, same bat channel, Write me at: P.O. Box 2584/ Conroe, TX 77305.



Welcome back to "Free Speech 101." As I said last month, this has always been a

favorite subject for me, and, at least in theory, it is a hot topic for many readers of this magazine. However, if you're anything like me, you probably don't have much of an idea of how the grand concept of freedom of expression is played out in the context of the First Amendment. As I pointed out last month, there are numerous rationales that have been advanced for the role of free speech in society. We've already covered "political speech," an area that seems almost meaningless these days, since we are bombarded with so much propaganda, all of which leads to the conclusion that the competing candidates are *exactly alike*. The band of political speech is remarkably narrow in the United States in comparison to many other nations. There are, of course, exceptions, but most alternative views are kept far away from the mainstream media. I guess that's why forums like MRR exist.

I also discussed the importance of unpopular and controversial opinions. Like political speech, this hardly seems like a right worth fighting for these days. Political correctness and the resulting backlash have been discussed ad nauseum in both the mainstream and "alternative" media. However, unlike political speech, this debate is largely dominated by the opposing extremes, with the result being cheap outrageousness for its own sake on one side and inane orthodoxy on the other. Clearly, each side has a valid point, but it is lost among the shock jocks and book banners.

What about the idea that freedom of expression is just that: the right of each individual to express herself however she pleases. While this may be the "purest" interpretation of the first amendment, and the one which resonates most strongly with the American people, in fact there are numerous constitutional scholars who deny the very existence of such a broad right. This makes sense if you take into account that, almost by definition, the "individual expression" rationale clashes with the idea of a civic-minded and well-informed citizenry. Pure self expression is an extension of self-interest, rather than an interest in the greater good. Also, we have to look at the time when the Constitution was drafted, and the concerns of the men who drafted it. It seems reasonable to say that they were more interested in an efficient political process than in self-fulfillment. Luckily, however, as our society has evolved, so has the understanding of the First Amendment, so we now enjoy the freedom to say (or write) almost anything on our minds.

Of course, the operative word is "almost." Perhaps the greatest misunderstanding about freedom of speech is the idea that it is absolute, and that if somebody doesn't like it, well that's too bad. The reality is that there are quite a few legal restrictions on speech. We have all heard that there is no right to yell "Fire!" in a crowded theater. That is because the government's interest in protecting the safety of its citizens has been deemed to be more important than the right of some jackass to entertain himself. While I'm generally an opponent of government control, it seems that if a government has any purpose, it is to protect people from danger, even if that means some restriction on individual rights. There is also no right to make patently false state-

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ments about someone else that will have an adverse effect on that person's reputation. Such statements are called "defamation" and the injured party has a right to sue. Of course, if the person has a bad reputation to begin with, he's out of luck. The government may also place reasonable time, place, and manner restrictions on speech. In other words, there is no right to have a loud conversation in the street in the middle of the night. Finally, there is no right to use "fighting words." Although this seems like a potentially broad limitation on free speech, courts have recognized that this type of language must be extremely provocative in order to be punishable. In general, people are expected to have something of a thick skin.

The most important limitation on free speech is that the First Amendment only protects people from the government. As we've all seen from the pages of this magazine, as well as as plenty of other examples, if someone doesn't want to print an ad in her zine, or if a privately owned radio station wants to fire a commentator for his racist views, that is perfectly OK. However, the government may not punish someone for voicing an opinion that it does not approve of. At first blush, the fact that a private person can freely engage in "censorship" seems to fly in the face of the spirit of the First Amendment. Perhaps it does to an extent. To a staunch free speech advocate, all objectionable speech should be met by more speech. While this may be the ideal, it would be impossible in practice, since the government would be forced to come in and stop any instance of individual censorship. This government intrusion would defeat the whole point of free speech. The necessary downside of free speech is that it gives some private individuals the power to censor others. The only response is for the censored person to establish his own forum.

Although this is played out every day in the punk world of zines and bands, it is not always so easy in mainstream life. One of the most glaring examples concerns the right to free speech in quasi-public areas such as shopping malls. When communities were centered around a town square or main street, no one could (legitimately) stop people from getting up and making their opinions known on any issue from the most serious to the most mundane. On the other hand, as privatization becomes more rampant, more and more individual rights could be jeopardized. A mall developer or any other private entity is not obligated to recognize the free speech rights of the individuals who work, live, or merely visit there. In fact, many modern day "town squares" are located on private property. There have been cases where mall owners have restricted people from activities such as posting fliers on their premises. Some attorneys have attempted to use the idea of a modern day town square in an attempt to expand the free speech rights of citizens into privately owned areas. Generally speaking, however, the courts have rejected these attempts, holding that private entities have the right to control the content of speech. While this is consistent with the idea that private individuals can control what they say or refuse to say, on a corporate scale it can become downright frightening.

The same phenomenon is present in the media. For example, although courts have recently declared that the federal government can not place content restrictions on users of on-line networks, it may turn out that the on-line providers themselves determine that unlimited free speech is bad for business. Obviously, we have seen that they can place restrictions on the content of communications already. In fact, although I'm the farthest thing from an expert on cyberspace, it seems that once the corporate powers that be really figure out how to capitalize on the internet, its value as a loose-knit, democratic forum for communication will be greatly diminished. The profit margin rarely leaves room for this type of "disorder."

We see this all the time in traditional media as well. Few mainstream news providers are often slaves to advertising dollars, often making objective reporting on important issues impossible. This has reached almost the point of absurdity with the number of huge corporate mergers that have swept the world in recent years. In the global economy, conflicts of interest are inevitable. In addition, news programmers have become so obsessed with getting every story first, that they are more than willing to ask "how high?" when the government tells them to jump. This was well illustrated during the Gulf War, where the networks acted as virtual propaganda machines for the government, since any serious attempt at journalism would have resulted in ejection from the official press pool and the loss of easy access to important "scoops."

I guess this has been a pretty depressing analysis of free speech, which means that it's time to return to my "Jeopardy" discussion from last month. Even assuming that we have access to an unprecedented volume of information, what good does it do us? I grew up learning a great deal about the Nazis and the Holocaust, having read many first person accounts, saw hours of documentary footage, and even visited Auschwitz, among other concentration camps. Much has been made of the proposition that by educating people and making information as accessible as possible, they would be able to avoid such tragedies. Yet, while my band was touring Europe in 1992, Nazis burned down a home only a mile from the club we were playing at. This is to say nothing of the genocide that is still taking place throughout the world. Our own government has directly or indirectly slaughtered hundreds of thousands. Some of these tragedies are kept from us by the media, but others are shipped directly to us in living color. Nevertheless, it seems that despite all the information we have at our disposal, we are unable to do anything with it.

It is interesting that there really isn't a strong Nazi or fascist movement within the United States. Skinheads are looked at by most people as crazed extremists. I've gotten into plenty of debates with people from other countries where I smugly asserted that the First Amendment, which gives Nazis the right to march in the streets, prevents them from attaining any real power, since it reveals them to the public, rather than allowing them to hide in the shadows. However, the same First Amendment conceals a much more subtle

and effective variety of Fascism. We have become so overwhelmed by information, that we can no longer react to it any more.



In the late 1980's, when I lived by Sacramento, I can remember watching a news program from the local NBC affiliate, channel 3. On the program, newscaster Stan Atkinson, took the viewers on a tour with Afghans fighting the Soviet occupation of their country. Stan, his face etched with concern for the fate of these Mujahadeen, went over step by step the evils that Soviet troops were committing in the war, painting the rebels he traveled with as the "good guys." In retrospect, one wonders if Stan was aware of just how interconnected with the heroin trade many of the Mujahadeen were; and if so, why didn't he report this to a public which had become mesmerized by a crusader president who supposedly was tough on the narcotics trade?

Perhaps Stan, and the multitudes of other journalists who failed to give consumers of western media the full story, did just what US intelligence had been doing for years in regards to heroin: accepting and encouraging it as a tool to fight communism. Unlike the Golden Triangle (which I talked about in my last column), with a connection to heroin stemming back to the age of imperialism and the promotion of opium addiction by foreign powers, Afghanistan's connection to the heroin trade came into being more recently, in this modern age, with the help of a foreign power acting as the defender of the faith for corporate feudalism, the USA.

During the 1800's, Britain, out of fear that imperial Russia would threaten its colonies in India, invaded Afghanistan on two separate occasions, in 1838 and in 1878. On both occasions British forces suffered mightily at the hands of well armed Afghan warriors more familiar with the mountainous terrain. Losing on the battlefield, Britain switched to the more subtle approach of diplomacy, and in 1893 reached an agreement with the leading amir of Afghanistan to draw up boundaries as to what defined the country. Unfortunately for the British, they quickly discovered that Afghanistan was composed of a multitude of various tribal groups, some of whom did not recognize the new borders. Soon enough quarrels erupted once more. In response, Britain sent in military expeditions to enforce the new boundaries, these expeditions meeting with little success. Fighting repeatedly with an opponent that seemed to always get the upper hand, the English troops resorted to a policy of "butcher and bolt," where they would rush into an opposing village and murder the inhabitants, fleeing before the village's warriors could respond.

One would think that judging from the

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experiences of the British in Afghanistan, a foreign power would be reluctant to put any of its forces into the country. Nevertheless, the Soviet Union did just that in 1979. For a year up until that point, various Afghanistani communists had been trying to control the country's government after Mohammed Daud, a dictator, had been ousted. Seeing little cohesion between these groups, the Soviets sent in their military to establish order and create a government friendly to their interests.

The response from the US was immediate condemnation, expressed on the surface with such actions as the boycott of the 1980 Olympics, held on Soviet territory. Beneath such obvious political maneuvering, however, secret game plans were made to actually fight the Soviets by supplying resistance groups in Afghanistan. For assistance in this endeavor, the Carter administration turned to the government of Pakistan, ruled by Mohammed Zia Ul-Haq, who had seized power after a 1977 coup. Unfortunately for US interests, relations with Pakistan had become somewhat icy after Carter cut military aid to Zia's government in response to their human rights violations, including the execution in 1979 of Zia's political predecessor, former Prime Minister Zulfikar Ali Bhutto. To try to make amends, Carter offered Zia \$400 million in military aid if Pakistan would help aid Afghan resistance forces. Zia called the offer "peanuts" and refused. After Carter lost the election of 1980, president Ronald Reagan upped the offer to Zia to \$3 billion in military aid, including state of the art F-16 fighters. To this, Zia accepted, opening the door for the CIA to fund and arm the Afghan resistance mainly through Pakistan's intelligence agency, the ISI, who decided which Afghan resistance fighters would receive the most aid. Perhaps its not too surprising then that over half of the \$2 billion in US aid during the 1980's ended up in the hands of a single Afghan client favored by the ISI, a client named Gulbuddin Hekmatyar.

In the 1960's Gulbuddin Hekmatyar, founded the "Muslim Brotherhood," a group committed against secular reform of Afghanistan. In the early 1970's Hekmatyar dispatched his followers to throw acid into the faces of women students who refused to wear veils. In 1972, Hekmatyar fled Afghanistan, escaping charges that he had murdered a leftist student. Hiding out in Pakistan, near the border, he made alliances with fundamentalist Muslim groups inside that country's armed forces. These connections gained Hekmatyar command of a Pakistani operation to destabilize the government of Afghanistan, an operation which failed. As relationships between Pakistan and Afghanistan started warming, Hekmatyar and his guerrilla force of Hezbi-Islami guerrillas found themselves facing the end of their clandestine duties. Fortunately for them, Zia took power in Pakistan, and the government of Afghanistan fell to communists, paving the way for the Soviet invasion.

Finding himself appointed by the ISI as their man in Afghanistan, Hekmatyar consolidated his US supplied guerrillas into an Afghan region directly bordering Pakistan's North-West Frontier province. These guerril-

las then pulled other regional Mujahadeen into their ranks, whether they wanted to be or not: other resistance groups charged that Hekmatyar's troops used violence to take control of them, such as the case where one of Hekmatyar's commanders slaughtered 30 members of a rival Mujahadeen group. Once in control of the region, Hekmatyar's forces not only fought the Soviet's but they convinced the local peasant populations to grow opium poppies in the area's prime agricultural landscape. This Opium was then smuggled back across the border and to heroin refineries in Pakistan's North-West Frontier Province, refineries under the protection of the region's governor, General Fazie Huq. Soon there were hundreds of such refineries in operation, using Pakistani army trucks to transport their heroin products to other connection points, the same trucks which were bringing CIA armaments to Hekmatyar's Mujahadeen. As a result, heroin became a very profitable trade for Pakistan, earning the country \$8-10 billion a year annually, 25 percent of its GDP. As for Hekmatyar, he too profited, not only controlling the opium fields, but himself controlling six refineries.

While Pakistan became the leading supplier of heroin in the world during the 1980's, filling in for countries that had lost their position as such, US addicts to the product again started to rise, approaching the half million mark, levels not seen since the early 1970's. As far as I know, Pakistan is still a leader in heroin manufacturing, despite a government crackdown.

Currently such mainstream sources of press as the Rolling Stone have produced articles about the recent rise in heroin addiction. But none of these reports seem to focus on why and how its getting into the country, or on our government's complicity in the trade. Like any product that is being marketed on a world-wide scale, heroin needs large scale trade routes to exist. It seems inane to think that a country with the surveillance and intelligence capacities such of our own wouldn't know exactly from where heroin is coming and from whom, and wouldn't be able to stop the narcotic from reaching America by simply disrupting its trade routes. After all, if the US government can stop Fiat's from being sold in this country, due to the fact that a large percentage of the car maker's stock is held by the Libyan government, then why can't they do the same for heroin?

To me it seems that the answer is that they simply don't want to. First, there are too many important allies involved in the trade for us to risk losing, too many corrupt politicians protecting US interests in various puppet regimes around the world, too many syndicate bosses providing valuable information and other services for US intelligence; secondly, junkies are good because at least they're politically ineffective individuals, too busy living for their habit to try to change the system. Of course the government has to act like it cares so that the media can then portray a positive image of action to the Archie Bunker types glued to their TV's. This is yet another reason why junkies are good: they can be portrayed as violent and then arrested in mass as part of a "war on drugs." Sweeping the streets thus, the government's various

toadies can continue masquerading as anti-drug crusaders to gullible voters who keep voting for them.

Of course this might seem to you to be quite a bit of conjecture on my part, which is why I invite you to take a closer look at just who has benefited from the flow of heroin and other narcotics. There are plenty of decent books and other media on the subject, some of them even found at your local library. As for myself, this column is my last to deal with this topic. For the facts this time around I used only one text: McCoy, Alfred W., *The Politics of Heroin: CIA Complicity in the Global Drug Trade*, Lawrence Hill Books, New York, 1991. I would recommend anybody who's interested further in the subject to take a look at this book. The CIA put a great deal of effort into trying to suppress the first edition of this book in 1972, perhaps this might tell you something. At any rate, the book contains much more information on the subject of US complicity than I've even hinted at.

STRANGE ORZE C-O-U-N-T-D-O-W-N TO THE MILLENNIUM John J. Kohut

After a 13-year-old boy was found dead in Wisconsin, his head completely wrapped in duct tape, his family disclosed to police that the boy was "obsessed" with the tape and frequently wrapped G.I. Joe and Barbie dolls in duct tape. A roll of duct tape was found next to the body. His sister told police that he was "simply obsessed with any kind of tape" and his mother told of taking rolls of tape away from him several times.

People Who Don't Get Cable

A man in Belton, Missouri, woke his 17-year-old son up at 6 a.m. on a Saturday in July and told him to mow the lawn. The boy said that it was too early and told his father to go away. The man returned with the mower, pushing it through the bedroom door and starting it up in the room, its blades cutting clumps from the carpeting. The boy threw a fan at the mower and called police who arrested the father for assault.

Police in Greenland, New Hampshire, arrested a 42-year-old pro-life activist, charging that the man repeatedly entered the police station and reported that "murders have been going on next door at the abortion clinic," authorities said.

In July 38-year-old Gabel Taylor and another man stood outside a Dadeville, Alabama, apartment complex comparing their knowledge of the Bible. When each quoted different versions of the same Bible passage the other man looked it up in his Bible, admitted that Taylor was more knowledgeable about the Bible and said that this made him mad. According to witnesses he told Taylor, "I'll kill you before the night is out," before he left the

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scene. Hours later Taylor died from a gunshot wound to the face and authorities were in search of the contest loser.

That Did It

In August Palestinian Saado Mohammed Ibrahim, 27, was indicted by a Florida grand jury for hijacking a Cuba-bound jet to Miami. Said his mother from Lebanon, "He used to stay up late at night, watching Western movies and the ones about war, violence and scary talk." Douglas County, Omaha, has decided to spend \$75,000 to build a net at its county courthouse to prevent startling droppings from continuing to land on people's heads.

In Owensboro, Kentucky, a Davies County Road Dept. driver attempted to drive a 20-ton dump truck across a bridge with a posted weight limit sign of three tons. He made it half way across when the bridge collapsed.

Police in Tampa charged Robert Meier, 55, with forging a marriage license to marry Constance Sewell while she was comatose and just hours away from her death. Police say that he then proceeded to run up \$20,000 on her credit cards. A detective divulged that Meier claimed that the woman's dog told him "she would want him to go on living, have a better life and it would be OK to use her credit cards."

The Justice Department has acknowledged that the government is now testing a device that will enable police in a high speed chase to bring a fleeing car to a stop by directing an electrical charge at the car's engine, disabling it and forcing the vehicle to coast to a stop.

For the past two years villagers around Handapanagala, Sri Lanka, have not left their homes at night out of fear of elephant attacks. Ten years ago the government cleared a jungle area to plant 6,500 acres of sugarcane, displacing elephant herds. In addition, a sugar company erected an electrical fence that blocked their traditional migration route. Now about 130 elephants spend their days in a nearby lake and raid villages at night in search of sugarcane and other crops. About 70 people have been killed in the last two years.

In Valdosta, Georgia, in July, Leonardo Bailey explained to police that he crashed his car into the gates of the Lowndes County Jail because God told him to get inside and save the souls of the inmates.

On Saturday, July 20, more than 6,000 people won a total of \$678,170 in the Connecticut state lottery when their daily number pick, "800," came in. The number was very popular in light of the crash of TWA Flight 800 just days earlier. "Every time there's a crash, people play [crash-related numbers] for about a week," said one lottery ticket salesman.

Two pilots of an Italian fire-fighting plane were under investigation after an incident in July in which they twice "dive-bombed" bathers near the popular tourist resort of Villasimius, off Sardinia. The crew had been asked to put on a display during a pageant for the feast of Our Lady of the Shipwrecked. Police said that they got their coordinates wrong and twice dropped thousands of gallons of water on the assembled spectators, capsizing boats and injuring ten people.

In Bonn, Martin Juergens, 49, has asked the government to uphold his ownership of the moon. "The moon has belonged to my family since 15 July, 1756," Juergens said. That is when he claims Frederick the Great awarded

the moon to his ancestor, Aul Juergens, as a sign of thanks for a blessing that Frederick believed had brought him success in foreign policy. "Frederick decreed that the moon would remain in my family's possession forever and should be passed on to the youngest born son," Juergens said. He has challenged California businessman Dennis Hope, who in 1980 began selling 1,700 lunar plots for \$16 each.

A Littleton, Colorado, man has sued Starbucks Corp. claiming that he was disabled for seven months after getting a high-five greeting from an ex-employee of one of their coffee shops.

Sounds Great!

Former Biosphere 2 inhabitant Linda Leigh, a botanist, said that life inside the 3-acre enclosed environment was filled with fights, swarming insects and bad dreams. At dinner-time "some of us would sometimes hand out portions that were purposely uneven to see if the first people served would take the biggest ones or would try to even it out among the others," she said. Crop failures led to food shortages. The eight people had to deal with roaches and ants occasionally swarming over them. Leigh said that her dreams inside Biosphere were filled with sorcerers and volcanoes. During her two years inside, 1991-93, she "spent a lot of time just staring outside." Among other annoyances was that visitors would pound on the dome's glass panels while visiting the site.

A 25-year-old Maryland man was convicted of animal cruelty after he "car-walked" his 100-pound Chesapeake Bay retriever by driving at 30 mph while the dog ran to keep up as his leash was dangling out the car window. The man told the court, "At the time I did it, I thought it was good...I thought it was healthy, good for him." Neighbors turned him in as this was not the first time he had tried "car-walking" the dog.

Bad Seeds

In Orlando, a 9-year-old boy threatened to kill his mother and several other children if he did not receive the correct "Hunchback of Notre Dame" toy with his meal at a local Burger King restaurant. Upset that he might not get the right toy, he pulled his mother's head by the hair and dragged her to the floor of her van. When she persuaded him to let her go she started the van toward home. At that point he pulled a pocket knife and threatened to kill her and three other children in the van unless she returned to Burger King. Once at the restaurant the boy jumped out of the van. His mother locked the doors behind him and called police. He was charged with aggravated battery and domestic violence.

One week later in the same city a 10-year-old boy with a history of violent behavior threatened his mother with a kitchen knife when she took away his teddy bear after he failed to obey her. Police were called and the boy was charged with aggravated assault. His parents admitted to sleeping with their bedroom door locked out of fear.

A Wells Fargo armored van driver in Dayton, Ohio, was on duty when he decided to pick up a prostitute for sex. After she had left the vehicle the driver noticed that the bag he had recently picked up from a bank branch was missing. It contained \$80,000. The FBI is looking for the prostitute.

Kohut's latest book, written with Roland Sweet, is *Dumb, Dumber, Dumbest*, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: *Strange Daze*, PO Box 25682, Washington, DC 20007.

CRETINS FROM LONDON



I have a confession to make - despite all I've said previously (and against all odds!) I got "wanderlust" and have been on my travels again...! This time around I got an offer for a virtual freebie trip to Firenze (Florence) in Italy and although deep in the dark corridors of my mind I knew I'd encounter a personal disaster or two at some point (always inevitable where me and travelling are concerned!) it was an offer I just couldn't refuse! I'd never been to Italy at all previously (luckily for Italy!) but I'd got the impression that Firenze was hardly going to be the "happening punk capital"! However, I'm always up for an adventure - and as it happened, I was pleasantly surprised!

To say that for the most part of my stay, I stuck out like a sore thumb against the beauty and relative conservatism of Firenze is the total understatement of the century - by the end of my first day alone I was being treated by half of the population like a marauding alien from outta space and by the rest of the Firenzians like a visiting celebrity - most strange!! But just in case any of you out there do get the chance to go visit Florence, here's a (very!) rough guide for decent "hanging-out" places NOT listed on any tourist itineraries, as duly sampled and enjoyed by yours truly on a daily basis during 10 days of sheer bliss!

For mid-afternoon general exchange of ideas, conversation and meeting up of like-minded punksters - go sit in the grassy centre of the Piazza Santa Maria Novella with a bottle or two of cheap vino and a takeaway pizza - you'll make friends for life! For a totally WILD night of the cities best beer and friendliest atmosphere - stagger into THE FIDDLERS ELBOW IRISH PUB, also at Piazza Santa Maria Novella, number 7r. It's staffed by an ever changing friendly mixed bunch of Americans, Irish and English alike (usually travellers who can't bear to move on or students working through summer!) - open from 3pm in the afternoon to roundabout 1.30am the next morning! (if you're still "up for it" - the locals tend to find their way on automatic pilot to PAPILLON PIANO BAR til about 5am - it's somewhere around the Dome (main cathedral) although I'm fucked if I can recall the street! Just go with the flow...!) For the best record shop in town - go see the guys in DATA RECORDS 93, at via Dei Neri, 15r (tel: 055-287592) who

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stock new and secondhand punk, hardcore, oi, etc. from all round the world. (let's face it - any shop whos window display includes THE HUMPER (USA) THE BUSINESS (UK) and NABAT (Italy) can't be bad huh?!) in town (and probably Italy!) - go see "GUS" whose studio is at via Santa Reparata 48r (tele; 055-485752, open Mon-Sat 13.00 to 20.00) GUS has given me lifelong memories of Firenze - my two favorite tats in my whole "collection"! (the symbol of Firenze - the "florentina" on my left ankle, and an original design of a "cat" leaping up on my right one!) GUS is a classic example of the "scene". He's actually from Toronto originally (although there's Italian blood in his parentage) but he moved to Firenze after a brief visit 3 years ago turned into love for the city and hes stayed there My stay really consisted of a constant circulation between the aforementioned places - and although my bodys (temporarily?) back home in London - my heart and mind have been left behind in Firenze! Not since my Dusseldorf days have I felt the "pang" to up my roots - and whilst the "scene" may not be as hectic, at least the weather is more on a par to California than the fucking Artic!! I was actually due to attend a gig by visiting Jamaican band THE SKATALITES (the original ska band from the 1960s, now based in England, who have a brilliant new release called "SKAMANIA" on the DOJO label, i.e. from DOJO LTD, Box 281, Canterbury, Kent, CT1 2BB England) but sadly I couldn't get to the outskirts of town for the gigs location in time as I had no transport. I also discovered that I'd missed an apparently classic Punk Festival of local bands by about a week - (TYPICAL!) - so I never actually got to see any live gigs at all! But what the heck - "I'll be back"!!! Of all the local "characters" I made friends for life with, I guess the one I have to thank the most for being the "leader of the pack" and showing me the REAL Firenze, is EMILIANO GUERRINI - so "mille grazie Emiliano, e stato divertente, no?! (dentro!) Ragazza per sempre - promessa! Ciao a presto!". I have to confess that I nearly didn't leave Firenze at all - you could've been stuck with "CRETINS FROM FLORENCE" ad infinitum - but how could I miss the "HOLIDAYS IN THE SUN" 3-dayer Punk Festival at Blackpool? So I duly returned specifically for this event alone which at the time of writing has yet to take place. (And yes, I'm sure it WILL be full of old and ugly punks - so fucking what?!) Anyhow, next column around will tell if I actually made it to Blackpool or not - the best laid plans of mlce and men, as "they" say.....Ciao - a presto, figas!!!!



Hey, Eugene Oregon. A happening place to be if you smell this summer. Seems

that the Resist and Popzits thing was some crazy party. Gang rapes, murders, human speed bumps, guns going off and some woman giving birth. Man, you gotta be tough these days to be a peace-punk. Let's see, Oakland crusty punks Hatred, Bile and Booger, show up, gang rape some punk girl, beat up a skinhead. Booger gets picked off by automatic weapon fire. Some punk guy decides to drive through the woods to empty his oil pan into a small stream and runs over some other PCPeing punk girl. Then it was time for the annual opening ceremonies of the fest which include macheteing a small cocker spaniel. The small pup is then consumed by the fattest punker who then pukes it all over everyone in a kind of crusty baptism ritual. Then the STENCH OLYMPICS begin. First is the 15 yard sprint to the liquor store, the trick is that only the guys hobbling around with canes are allowed to qualify. There's a the 'bum fer change' marathon and the 'tattoo a defiled face of Christ on your own limb' event. Other awards include, most unoriginal patch design, worst yeast infection, most and strangest colored excrement. Well, it sounds like fun, maybe I can show up next year. The strangest place to get pierced was won buy one Spatula-head. He had managed to get a piece of chain-link-fence attached to his lower brain stem. It initially caused him to stutter and urinate uncontrollably but now he's fine and very happy with his award.

Hmm, a lot of people were sad to hear of the passing of Donny the Punk. Except Larry Livermore who was willed Donny's little black book. Megan's Law schmegans law! Oooga. TEENGENERATE ARE doing another US tour. Whoopee!

I know I reported that Earth Crisis were to get beat up on August 3rd. It seems that they somehow knew this in advance and when they got to the show promptly called 911 and the cops showed up. The cops then halted the show and everyone went home. Earth Crisis still demanded their full guarantee and it'll probably be months before another place is found to have shows in northern New Jersey. Very nice, guys. Well, I can't wait til they come play my town and ruin shows here. Maybe they could get threatened with violence a little more often and leave room for actual bands with BALLS to play.

I got a note in the mail saying that George from THE CASUALTIES was shown in an article in Spin magazine. The article was about Punk Planet zine no less. I don't think George should be ashamed for being in Spin, but Punk Planet c'mon what a lame nerd rag... George is also featured in a film produced by the Zoological Society about colorful parrots. Don't ask me, this info just floods in here.

Does anyone really care all that much if the RED AUNTS really did break up?

Oh, I almost forgot! Supposedly if ya didn't know already Boyd Rice and Lisa Suckdog got married last year. This ain't no biggie in my book but Lisa got knocked up and something went wrong. I don't know if the kid's retarded or was born without a brain or just like really, really fat what but if its Boyd's all that he's cracked up to be extermination should be at hand. Now come

on Boyd are ya gonna do it? Gonna make an effort for the betterment of the race. Hmm, either that or you can do some more TARDS records. Actually on the back of the TARDS record there's a little baby doll right next to Boyd's photo of him wearing the bike helmet with the chin strap. An omen.

Hey, keep this stuff coming in to me and I'll send you gifts n stuff. Annerkey@msn.com



So it's like the last day for recording and mixing and all that stuff, and HE still hadn't shown up yet. I mean, geez, the guy was now five minutes late, and I was beginning to panic. I looked for sympathy from my bass player, Evan, as he stood there drinking a Chocolate Covered Cherry Cola Arizona Ice Tea. I wanted him to say that everything would be okay, and that HE would show up. Evan just looked at me looking at his Chocolate Covered Cherry Cola Arizona Ice Tea, and said, "what, you think I'm gonna give you a sip?"

So I walked over to my drummer, the newest member of Furious George, Michael Harper, and tried to see if he felt the same vibes I felt about HIM not showing up yet. It was now at least six minutes. I looked at him, and he looked at, well, his drum sticks. He was kinda playing with them, feeling them twirl around in his hands, feeling them as he slid them against the inside of his palms. As I looked at him, I thought he looked just like that Kyle MacLachlan, you know, that movie actor guy. The guy who was in "Blue Velvet", "Twin Peaks", and "Dune". That Dune was a cool flick. In it, Kyle MacLachlan rides these giant fucking worms around in the desert. They look like huge penises, and they go in and out of the sand. In the flick, Kyle MacLachlan like spears one of the large penises, then climbs on it, and rides it. Kinda like some girls I have known. I mean, hell, I'm from New York. I got a leather jacket with U.S. pins on it, and big ol' sneakers. I'll kick the ass of anyone. Especially that Sting. He's in that movie. Dune. What a jerk that guy is. In the movie, he plays like this bad guy who like gives Kyle MacLachlan a hard time. It's like Kyle doesn't have enough problems with the large penis worms, now he has to worry about some guy who sings "Roxanne" and "Don't Stand So Close To Me". I heard there is actually a scene in the movie that they cut out. It has something to do with Sting telling Kyle MacLachlan to ride his "worm". And Kyle MacLachlan responds with something along the lines of "I don't like inch worms". Punk Rock.

So I say to Michael, our drummer, who looks like Kyle MacLachlan, "you think HE is

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gonna show up?" Michael stops looking at his sticks, thinks for a few seconds, and then says, "Shut up, fuck you." Michael says that a lot. He picked it up from me insulting the audience at the Continental on a semi-regular basis. People always yell stuff at us, and I guess I say, "Shut up, fuck you" a lot. So now Michael says it to me. I again ask Michael if he thinks HE will show up. Michael again answers "Shut up, fuck you". I tell him that that is not a real answer. That it has been seven minutes now, and that I am beginning to panic. Michael tells me to relax, go have some of Evan's Chocolate Covered Cherry Cola Arizona Ice Tea. I say okay. Then he says, "and George, Shut up, fuck you."

I walked out onto tenth street, the street we were recording our E.P. on. We were recording at a place called Studio Twist, which used to be called Vital Music Studios, which was linked with Vital Music Mail-order via Vital Vans. But now that Vital Vans is no longer vital, and the heavier half of Vital Music went west, I guess Vital Music Studios had to change their name. So now it is Studio Twist. What ever.

On the street I ran into the Jersey gang. They all came in to sing on the song "Gilligan" for the E.P. I was happy to see everyone, and they, I guess, were happy to see me. I think. But maybe they just wanted to see the studio we were recording at. I mean, the place was totally underground, and looked like a fucking boat. I'm serious.

Speaking of boats, we played on one last week. A real boat. That floats and everything. It is called the "Frying Pan", located on the Hudson River, and we played there with this band called "Bikini Contest". The name says it all. All the girls in the band wore little Bikinis, and they rocked. Well, actually, I don't know if they did. I wasn't really paying attention to the music. I was watching them from like a catwalk above the stage, trying to see down into their bathing suits. When it came our turn to play, some of the Jersey guys, especially Mike at 18, sprayed us with a hose. We got soaking wet, I think Evan got really pissed, cause he spit back at Mike at 18. Mike at 18 got his name from Mike Blank, from The Blanks 77. See, Mike at 18 looks like Mike Blank, when he was Eighteen. Hence, Mike at 18. And Mike at 18 likes to hang out with Sam, also known as George at 16, or George at 12. See, Sam looks like me when I was 16, or 12, I always looked young, and Sam looks young in the same sort of way. About a week ago we were all at this cheap ass restaurant here in New York called Dojo, and we told the waitress that it was Sam's, or George at 16, or George at 12, depending on our moods, birthday. We told the waitress he was twelve. She believed it, and after dinner, brought out a cake and we all sang Happy Birthday to him. Then some girls from a table next to us gave us Sam change, and said it was for Sam's twelfth birthday. I think Sam was kinda pissed. But it was funny. Yesterday we played a show with Sam, and his band, The Hysterics, who rock, by the way, in the basement of some yuppie restaurant uptown. But that's another story.

So, where was I, oh yeah, so, I see the whole gang on the street, and ask them if they knew all the words to Gilligan. I mean, they

were gonna sing back-up on it, and it is a really complicated song, and I wanted to make sure they knew all the words, knew all the verses, choruses, bridges, breaks, and retorts. They said they did, and Mike At 18 then sang the song for me, in it's entirety. "I wear a white hat, I wear a red shirt, They all think I'm stupid, One day I'll kill them, I am Gilligan". I told Mike At 18 that he was very smart, and that it must have taken him weeks to remember how that song went. He told me it only took him days. I looked at Sam, and Sam just shrugged his shoulders. He does that a lot around Mike at 18. Mike at 18 sometimes says and does stuff that doesn't make sense. And Sam just shrugs. As does Jesse, Sam and Mike at 18's friend, who was also there to sing back-up that day, and has his own band called "The Dyslexics". In fact, they both just shrugged the other night when Mike At 18 threw up on my sort of new black Nikes out in Buttfuck, Pennsylvania, which is a very nice place to visit, by the way. But don't eat the corn off the stalks, it is for the cows, and not for humans.

Also present for back-ups on Gilligan was Tom and Jessica, good friends from here in the city. Jessica works on the set of "Law and Order", and sent me a picture of that chick lawyer, who has got the greatest legs on tv. Oh my god. And when she puts her hair behind her ear, geezus. Okay, and her boyfriend, Tom, is awesome. And Tom has a brother named Jerry. Oi vey. Also present was Glenn "Squiggy", who, just yesterday, gave me the Boris The Sprinkler version of "End Of The Century", the fifth Ramones cover album. And it fucking rocks. But I'm really worried, though. I really wanna do one of those things, but with my luck, I will get to, only it'll be like fucking "Brain Drain", or even worse, "Acid Eaters", that dreadful Ramones cover album. Doh.

Then there was "Dean, Dean, The Sex Machine", who was also there to sing. I once asked Dean how he got the name, "Dean, Dean, The Sex Machine", and he said, "I dunno, 'cause it rhymes?" Uh-huh. Dean's really funny, and every time I see him his hair looks different. Also on Tenth street that day was Wendy, and my step-dad, Nick. They both told me to relax, and that HE would show up. I almost believed them.

About twenty minutes after HE was supposed to show up, I went into a major panic attack and got a huge bottle of Zima, and chugged down the fucking thing. Matt from Dick Army, and Ryan, two more guest singers for Gilligan, laughed at me, and called me a "pussy" for drinking Zima. I told them to think of something new. They couldn't. Well, Matt could have, but he was kinda preoccupied, wondering if HE would show up. Ryan was just tired. He had just returned that day from a tour with Yum Yum Tree, my pal Adam's band, and was kinda burnt. We all asked Ryan why he returned home so early, and that he wasn't expected for like at least a couple of weeks. Ryan said he was kinda kicked off the tour after about a week. I was surprised he lasted one day. After all, he was, well Ryan.

So a few minutes later, I am about to give up. We were paying like a zillion dollars an hour for the studio, which was worth it, by

the way, but it looked as if he was gonna flake out. I mean, twenty something minutes had gone by, and he hadn't arrived. I figured it was all over, so I invited everyone down into the boat/studio to sing on Gilligan.

As everyone sang along to the very complicated and confusing song, all doing a great job, by the way, I noticed a glint of blonde hair from the corner of my eye. I plucked the eyebrow off, and continued to watch everyone sing, as I conducted them from behind a music stand with a drum stick.

Again I noticed a glint of blonde hair from the corner of my eye, and tried to pluck it off. But it wasn't eye brow hair, which, I really should cut more often. It was HIM. HE was in the studio. In the other room. Talking to Wendy and Nick, and Dan, our engineer. HE was with a girl who looked to be about, oh, 15, but was probably a hell of a lot older than that. At least 17.

HE was Dee Dee Ramone.

And HE was here to sing on our song, "Betty Crocker, Punk Rocker", on the E.P. we were recording for Lookout!.

We did several tracks of vocals for Gilligan, and everyone did a great fucking job. Jessica screamed a lot at the end of the song, and everyone chanted "Kill" wonderfully. Ya gotta hear it. Anyway, after we all got done, and were still in the recording room of the studio, I told everyone HE, Dee Dee Ramone, was here, and really not to make such a big fuss about him to him. I told them he was kinda shy, and would probably get nervous if everyone ran up to him. Everyone said okay, and then we opened the door to the room in which Dee Dee and Wendy and Nick and Dan were in. Everyone kinda walked by Dee Dee, just politely nodding at him, and kinda saying hello. No one made a big deal. At all.

So everyone is gone from the studio except me and Wendy and Nick and Evan and Michael, who looks a hell of a lot like Kyle MacLachlan, Dan, Dee Dee and his fifteen year old. I tell Dee Dee that I am really happy that he could make it to the recording session, and he thanks me for inviting him. He also tells me that all the kids who were just here walked by and kinda ignored him, and that if it wasn't for him, they probably would have never heard the type of music they like now. Doh. I'm an idiot. But that's okay. It goes along with my leather jacket with the U.S. Pins, and my big sneakers which should fit firmly in my big fucking mouth.

So, I ask Dee Dee if he wants to hear "Betty Crocker, Punk Rocker", before he sings on it. He tells me that he doesn't need too. I tell him that he does, and play him the song through the engineer's deck. Dee Dee listens intently to the song, and after it is over, says this too me, "George," he says, "I know you are my friend and a writer, so you'll get this right". "Yes," I say to the best of all Ramones, the guy who wrote the best songs in the universe, who basically created the Ramones, and therefore created Punk Rock, the type of music I have based my very life and soul upon. "George," Dee Dee says to me, "I'm not impressed". Doh.

So, with my heart in my feet, my chin in

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the subway, and soul in the Antarctic, I lead Dee Dee into the studio where the microphone is, so he can sing. We play back the song through the headphones and Dee Dee sings along, perfectly. I am amazed. After he does one take, he asks if he can do more tracks, and play guitar on the thing. Then he asks what other songs we have, and says, "I really like Betty Crocker, Punk Rocker. It is a great song, George. It sounds sort of familiar, and I really like that 'Oh Yeah' part at the end." I tell Dee Dee that the other songs are basically done, but we'd love to have him come in and do some stuff on our album, when we do one. He gets all excited and thanks everyone, and shakes everyone's hand and I'm just about in tears. I mean, here he was, Dee Dee Ramone, Fuckin' Dee Dee Ramone, in the studio with Furious George, and he sang on our record. My dream come true. And he did it because he likes me, and my band.

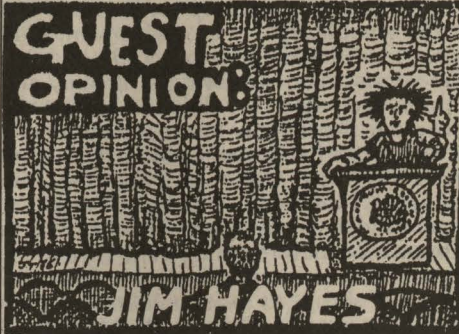
A few minutes after HE left with his girlfriend, we took a break from recording the rest of the E.P., and left the Love Boat for the street. When we got up there, we found all the Jersey guys, or most of them, still hanging out. I asked them if they saw HIM leave, and they said, "Yes". They said that he was really nice to them, and was in general, a very sweet guy. That's Dee Dee, I said. They said that when HE left, he said, "Ciao".

So all our friends who sang on Gilligan eventually leave, and we go back to the recording studio to finish the E.P. As we are listening back to Betty Crocker, Punk Rocker, and Dee Dee's vocals, I feel shivers going down my spine, and tears welling up a bit in my eyes. I finally did a record, and had one of my all time favorite heroes sing along with me on it. I had achieved something I never thought I would have. So what if I had a bad childhood with an abusive father. So what if I was beaten up as a kid on a regular basis for being different. So what if I was basically thrown out of my own home, and college. So what if I didn't make it into the Ramones. So fucking what. Dee Dee Ramone came and sang on my record. And he called me his friend.

So all I can say is:
Take my life, please.

Endnotes:

1. Obviously, I'd like to thank Lookout! for putting out the E.P. Everyone there, Chris, Molly, Cathy, Paige, Larry, and everyone have been really, really nice. We are very happy to have this E.P. out and can't thank the label and everyone there enough.
2. I'd also like to thank everyone who sang on the thing, and helped out with it. You guys are the best. Special thanks to Wendy and Nick, for without them, this thing would not exist.
3. But most of all, I'd like to thank Tim Yohannan for letting me babble on every month in this magazine, and for believing in Furious George. Without his inspiration, thoughtfulness, and dedication to the scene and to the people, I don't think any of this would have happened. I love ya, Tim. But don't anyone tell anyone, or I'll have to kick all your asses cause I'm from New York and I got a leather jacket with U.S. pins, and I got big sneakers. Punk Rock.



I stopped using heroin about a year ago. My three year run had finally begun to suck the life force right out of me. I no longer recognized nor remembered who I was or what I was like. My days resembled a *habitrail*: wake up sick, figure out a scam to get cash, score, nod and wake up sick again. Nothing changed except my tolerance- what began at ten dollars a day peaked at eighty and ended around thirty. The luxury of hindsight reveals that it was depressing, fucking depressing. But then of course, it was nobody's fault but mine.

The catalyst that lead to me kicking was running into an old friend in the East Village. She was nodding and drooling on a set of stone steps, casually hooking as if it was nothing out of the ordinary. I walked away stunned cos I fucking *knew* her and then I started thinking. And thinking. AND THINKING- how long was it till I resorted to peddling my ass on Manhattan street corners? And if I continued fixing who knows? Pondering this photo caption I decided that I did not want to be a hustler and that I did not like being a junkie.

When you're a junkie your entire life telescopes down to the present fix and near future fix. Nothing else enters your field of vision- not the disappearing possessions, the nonexistent hygiene or the receding friends. All that matters are tiny glassine envelopes and a comfy chair with a spacious view of the skyline.

So I left NYC and am now living with my parents. I'm very thankful and gracious that they've given me the chance to get my life together cos believe me, I was a fucking mess. Withdrawal (*w/draw/all*) was the worst thing that's ever happened to me- the entire body is sore and you shake, sweat and shit; endlessly puking while craving sleep. The only relief is in the form of long, hot showers and plenty of cigarettes. After about four days the symptoms peak and you regain an appetite; after a month you can actually sleep for a few hours and conceive of subjects unrelated to opiates.

But withdrawal was worth it, withdrawal was a necessary stage cos it reminded me of places I do not wish to return (Looking down a knifeblade on a freezing cold night South of Houston). Being a junkie was awful, three years of my life are simply blank as if there were no film in the camera. I am not preaching. I am not proselytizing, I am merely mentioning that my life has become much more manageable without the constant equation of heroin. The so-called 'algebra of need.'

So again, I ask rhetorically, does this type of life look interesting to you? I would

like to add a relevant postscript from the mighty No Trend: "All the wishes in the world, they just don't mean a thing."



Part 1

I see that AK Press, those formerly Scottish anarchist publishers who relocated to the US, have a benefit CD out on Epitaph Records. This perplexes me, for many reasons. First, why does a supposedly politically oriented outfit wish to be closely associated with those well known purveyors of anarchism (yeah, right), Epitaph? But even more confusing is why AK Press, who publish tons of books and are far from financially unstable, would need a "benefit" at all. This cheapens the term entirely. By the way, this CD and future AK spoken word Noam Chomsky CDs are to be manufactured and distributed by Epitaph. My perplexion, by the way, is now purple.

And while frothing at the mouth, let me express myself on another topic. If I see another article or interview lauding Vale of Re/Search again (and I'm sure I will), I'll puke. Look, *Search & Destroy* was, for my money, the best zine ever, but Vale hasn't had shit to do with punk or zines since the late '70s, and to read all the publicity lately on his "Zines" book, you'd think he was slogging through with the rest of us all these intervening years. Bull! He (like many others today) is cashing in on his onetime punk credentials. The reality is that he only lately has tried to catch up on what's been happening (walked into Epicenter a year ago and asked them to sell him anything to do with 'riot grrl'), and long ago rejected punk when the whole hardcore era began. He felt it wasn't intellectual enough, and left it for the industrial music scene (that spawned such geniuses as the macho SRL and nazi-like Boyd Rice). Fine, but it makes me sick to see him being lauded in punk circles and put out a book about punk zines that features mainly people who evolved out of the very hardcore punk scene he rejected. It's like Legs McNeil of *Punk* fanzine (who just put out a book about punk and another "Best Of Punk" type anthology. McNeil is just as fucked up, with a NY-centric 1976 perspective that leaves out anything or anyone since, a kind of "punk died when I got out of it" attitude. He was on an NPR show and dished out so much shit to younger punks that called in to tell him how punk was still relevant to their lives. What a fucking jerk! I hate this kind of rewriting of punk history (or any history, for that matter).

Which leads me to the mass media coverage of the so-called democratic political process in this country. The recent Republican Nat'l Convention was the American equivalent of the Nazi's Nuremberg rallies. Goebbels would have been proud of the ma-

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nipulation going on. The image of the Republican Party as a 'big tent', moderate, and 'diverse' was as far from reality as one could imagine, yet it was put across with the willing help of the corporate media coverage (or is it corporate sponsors... we recently watched the 1996 Atlanta....er, I mean Coca Cola Olympics, and now we get the 1996 Philip Morris Nat'l Convention). Amazing. Scariest thing, I bet the 'viewing public' buys it.

Part 2

And now, a true life case study of lameness in action, starring Slim Moon, owner of Kill Rock Stars.

Slim Moon- privately on the telephone answering machine to Tim Yo, April 1996

Slim: "I don't think we're gonna advertise anymore or give you promos... it's a number of things... mostly it just seems like the magazine (MRR) doesn't really have anything to do with what we do anymore. Also, I was contacted by Matt Wobensmith and he told me a story that just seemed to confirm my feeling that MRR just doesn't have anything to do with what we do anymore."

Tim: "And you don't care to ask me about that before you make your decision?"

Slim: "Well, ahhh, yes and no. I'm sure that you have another side of the story but I'd still feel the same way... I think that you thrive on picking fights, and when people fight with you or argue with you, it's all on your terms because you love to pick fights. I don't necessarily love to pick fights and don't need to fight. I just don't need to advertise with MRR anymore and it's as simple as that... You're clearly looking for conflict and obviously this will probably lead to you being snide and snitty in public towards Killed Rock Stars from now on, but I don't need to take part in that—that's your problem. *For the public perspective, I just want to quietly cease to advertise in MRR. The whole picking fights and loving to duke it out is your game.*"

MRR response,

April, May, June, July 1996

Nothing said or written at all. The only reference to Kill Rock Stars since was a rave review and many Top 10 listings for the latest Bikini Kill LP in our June issue.

Slim Moon- publicly in Punk Planet, early August 1996

"Kill Rock Stars is no longer advertising in Maximum Rock n' Roll, or sending them promos. It was a difficult decision to make, and those of us who work here made it as a group decision. We felt like MRR isn't representing what we believe in as far as what punk rock is all about and they are extremely hypocritical about the whole issue of conflict/discourse/personal attacks in print. Basically, they can dish it out but they can't take it and it's a lame double standard. And their editorial policy is exclusive and stupid and lame. We don't think they are practicing censorship, that's not the word for it, they just have a lame editorial policy and some real irresponsible journalism going on over there, that's all."

MRR response, September 1996

Correct me if I'm wrong, but didn't Slim do just exactly what he was accusing MRR of? It's also what's not being said that

warrants comment. Slim, isn't this all really brought on by the fact that Bikini Kill was criticized in MRR for playing a Bill Graham show sponsored by Budweiser? That's really the unstated core of your position. MRR has given that band 90% good publicity over the years, and it was just that one knock at them that set KRS off. Talk about dishing it out and not taking it!

Oh, and by the way, conflict for its own sake is a waste of time and energy, an exercise in ego. But I have no problem confronting issues which stick in my craw or that demand addressing because of their basic hypocrisy or dishonesty. Like this one...



PROLOGUE

"if you were one of those kids in grade school or high school who had a hard time respecting authority, journalism might be a good profession for you. Some of the same traits that might have gotten you in trouble with you teachers might make you a good reporter." Taken from News Writing - a student study guide, by Peter Berkow

I wrote for a "underground" magazine in San Jose for a year, straight, doing socio-political commentary. (Actually, it was more like me bitching about various people.) I eventually quit, for three reasons. One, the magazine started accepting ads from Budweiser and gave congratulations to Rancid for the infamous Madonna photo. Two, I didn't own a typewriter, and the editor refused to proof-read my chicken scrawl. Three, I got beat up. I retired for almost three years. Then I heard the Republican Convention would be in San Diego. I have to say, I'd missed the opportunities to talk to someone I hated, and being able to ask questions that I knew made them angry. The biggest problem with journalism is that you have to be objective. Even advocacy journalists are expected to be fair if they wish to remain employed. so what do you do when you come across a total scumbag? Your opinion doesn't count as a journalist. In fact, you're not supposed to have an opinion. This is not a journalistic piece.

SAN DIEGO - MY KINDA TOWN

San Diego is usually thought of as a border town or an abandoned military area. Truth is, it's worse. It's a seedy beach front with a higher population than San Francisco, with approximately 2,500,000 people. After the military left, the citizens took a hint from Tijuana and became a party town. Trendy bars line the streets in concentrated areas. But like in Tijuana, stroll too far from the main areas and you might find yourself in serious trouble. It's a MTV kinda town, with bikini's and beach volleyball running rampant. The crime rate is higher here than the national

average for most crimes, and it's twice as high in auto theft. One of the only crimes lower than the national average is rape, presumably because everyone is either passed out, or drunk and willing. On the day that Dole gave his acceptance speech, a 36 year-old man shot and killed three instructors on the local campus- But the downtown area has received a face lift. Every street has been paved over, every lamppost has been repainted and every manhole cover has been sealed for security reasons. I stayed in the Hillcrest area, which has one of the highest concentrated population of homosexuals in the U.S. (so I'm told). The area set up a citizen patrol board which had a sign in the window saying "Report hate crimes here". On my second day, I burst in shouting "There's thousands of Republicans having a convention downtown! And they said they would be here all week!". They kicked me out.

LADIES AND GENTLEMEN, BOB DOLE

Let's get this out of the way right now. Bob Dole is 73, an age when most people have retired, or died. I don't think that's too important. Reagan was the same age when he won his second term in '84 (and we know what a great job he did, right?), and Strom Thurmond is twenty years older. One thing is for certain though, Bob Dole wants this job. Why? Because presidents are preserved in history books, congressmen go the way of Menudo or New Kids On The Block. Dole wants this job so bad that he retired from the senate, shocking many of his brethren. This seems to be a great idea, after all, Clinton can't quit his job to concentrate on running for reelection. But there is a thing that politicians have that no-one else does. It's called Absolute Privilege. What that means is, as long as he's working for the government (i.e., speaking on the senate floor), Dole can say whatever he wants about whomever he wants and not have to worry about being sued for libel. For instance, if I was senate majority leader, I could walk up to the podium and say, "You know why operation Rescue wants to outlaw abortion? It's because they're a bunch of child molesters and they haven't been getting any action, so they want some new blood!" As a member of congress, working for the government, I could say that and not get sued. The point is Bob Dole has lost that privilege, and now others will have to lie for him. Dole's right hand is partially crippled from a shrapnel wound from World War Two. He constantly clutches a pen in his hand to ward off anybody off who might try to shake his hand. I watched when Dole spoke to a veterans group, and he was obviously uncomfortable (although perhaps it was the prostrate cancer surgery), as he could not return salutes, or even place his hand on his heart while the pledge of allegiance was recited. He once said "When special interests contribute money, they want something in return other than good government", yet he has received more money from tobacco lobbyists than you'll ever see in your lifetime. And speaking of tobacco, did anybody see when Bob wheeled out that basket of cigarettes and Jack Kemp threw them out into the audience? Fat businessmen knocked over old ladies, grabbing as many packs of Marlboro's and Camels

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they could get. The press stood back, smiling, 'cause they had already stolen several hundred cartoons from backstage. You probably didn't see it, because they can't advertise cigarettes on television. Take my word for it.

INSIDE THE ASYLUM

I want to keep this brief, because if you're interested in politics, you probably know what happened, and if you don't know, you probably don't care. I tried to get press passes for three months, but no dice. Since I couldn't get access, I had to contend with C-span, the local media (print and TV), and CNN, when I could convince the bar to turn it on. But the media is a tricky thing. Comedian Dennis Miller remarked that there was an obvious bias because the news would always show the most psychotic looking yahoo when they showed a Dole supporter. But when Colin Powell spoke about tolerance for abortion, affirmative action and immigration, I heard nothing but cheers. That's odd, I thought, I thought most Republicans were adamantly against that. It was only much later when I listened to National Public Radio when I realized a lot of people were booing. Here's a quick summary of events. The demographics of the delegates were 75 percent white, leaving a lot of other races to cram into the remaining 25. The G.O.P. courted the youth movement for the first time, trying to convince people to vote for someone who is probably older than their grandparents. Nancy Reagan cried, and the whole convention cried with her. Mrs. Dole played the role of half talk show host, half Vegas lounge act. Kemp pretended he still played for the San Diego Chargers, even though the last team he played for was the Bills. Only four speakers didn't have to get their speeches approved, and one of those people was Dole. Dole and Kemp played nice even though they hate each other. Dole once remarked that Kemp wanted a business (tax) deduction for his hairspray, and in '85 Kemp was quoted saying, "In a recent fire, Bob Dole's library burned down. Both books were lost- And he hadn't even finished coloring one of them yet." Every male speaker was expected to use sports references, and every woman was expected to insult Clinton. And while all this was going on, I kept thinking: Where the hell was Pat Buchanan?

PATRICK J. BUCHANAN

The man, the myth, the monotheistic mongoloid. Buchanan is a short, fat, odious little toad who bears a striking resemblance to Tom Metzger, of white Aryan Resistance, and shares a lot of the same ideologies as well. Buchanan, again unsuccessful in his bid for the presidency, has been played down since the last convention in Houston in 1992, and with good reason. When he took the stage August 17, he made a speech that went something like this: "You want to know what's wrong this country? It's the niggers and queers and women that won't stay in the kitchen! We have lesbians wanting to join the army, and illegal aliens getting on welfare and then slaughtering millions of defenseless unborn children with abortions." Well, that's not exactly what he said, but it was close. Many were confused by how the party that had started as an abolitionist movement had now evolved into a party with plantation owner mentality. One delegate walked out of the

convention the next day and announced that she was considering voting for Clinton, as she could no longer stand the racist, sexist diatribe that had spewed forth. Thousands of Republicans followed her lead. Many blamed Bush losing the presidency to Buchanan's speech alone. Buchanan is an interesting case. The press go easy on him, because essentially, he is one of us. He is a journalist. He has his own political commentary show. To go against him is to go against a group that is more tightly woven than the cops or the mafia. Buchanan knows this, and he knows how to work the press.

Even more to his advantage is that Buchanan doesn't have a lesbian activist for a sister like Newt Gingrich. Oh no, Buchanan's sister, Bay, is his campaign manager. And Bay has no problem walking up to the podium and saying, "Yes, I do believe the decisions concerning my body should be decided by white males over the age of 40- Thank you." But Buchanan has been effectively silenced this time around. After holding out until the last minute, he appeared on TV and asked his supporters to back Dole. He looked like he had been worked over by the other Republicans, and I expect that's exactly what happened. He spent the rest of the week at Sea World with Phyllis Schlafly, trying to keep the fish from spawning.

"Most of the world was mad. (meaning crazy.) And the part that wasn't mad was angry. And the part that wasn't mad or angry was just stupid."
- Taken from Pulp, by Charles Bukowski

The freaks that couldn't get inside protested outside, and there were a lot of freaks. Members of PETA and the ASPCA brought their pets, and members of the NRA shot them. Operation Rescue kissed babies, and the National Organization of Women kissed each other. Straight-edge kids rode skateboards and carried signs that said "There's nothing wrong with milk!" And I was in the middle of it.

OPERATION RESCUE

Operation Rescue were among the first to show up, lurching out from alleyways with glazed looks on their faces and huge signs of pictures of fetuses that look suspiciously like war-torn victims of Bosnia. They held a small prayer meeting and then started circling the street. Soon after, the pro-choice side showed up with signs of their own. The cops quickly separated the two factions and made them line up on the grass. I tried to walk back and forth between both sides, but the cops soon threw me out because I didn't have a press pass. I went to the opposite side of the street and waited for the confrontation that always happens. Twenty minutes passed. The pro-choice side lost enthusiasm in their chants and stood around looking bored. O.R. stood around looking brain-dead. Soon they broke for the nearby park for a rally. A small stage was erected in the middle of the park, which was aptly named "Children's Park". The director of O.R. is Flip Benham, and he is a master at rhetoric- Flip gave a very creepy speech. He pointed to one of the huge sign with a baby skull. They had named her Emily. Today was Emily's birthday. The entire crowd then sang "happy birthday" to this picture of a skull. I am not making this up. Flip can rip apart any novice counter-protester with his doubletalk. I watched as some poor girl tried

to explain that women deserve the right to make their own decisions. "Of course they do!" Says Flip. "And if they want to murder their baby, that's their choice. I don't agree with it, and the religion that I choose says women will go to hell if they do kill their baby, but I respect their right to do that as well." The girl knew she was having her words twisted, but she couldn't talk her way out of it. It's a common strategy for O.R. and the rest of that ilk to talk in circles, simply because they don't want to look like they're pushing for legislation. If you want a tip for debating, cut them off and ask if they want abortion made illegal in their lifetime. Demand that they answer, because they will try to skirt around it. When they do admit it, you can simply point out that they don't respect a woman's rights at all.

BOBBY BIBLE

Bobby Bible (his real name) says he is the Vice-presidential candidate for the year 2,000. (Jesus Christ is his running mate.) He drove down in a van covered with biblical verses and crosses. He holds a huge banner mounted on a stick that says "GO TO CHURCH NOT HELL" (Actual capitalization). Where it says "Heaven or Hell", the "N" is backwards, just like Robby. He says Jesus wouldn't talk to the homosexuals, and God has turned his back on them, for they have no hope, and they will burn in hell. A rather sharp reporter asked why he wanted the homosexuals to repent, if they have no hope. Bobby paused for a moment of silent contemplation. "Anything is possible." He said finally. Like a complete contradiction, perhaps? He wasn't finished with the gay issue, though, adding that he was for capital punishment for "all homosexuals". He paused and then said, "All homosexual men, that is. The female lesbians, you spank, and then tell them not to do it again." So it turns out Bobby has a kindlier, gentler side after all. He loves Buchanan, but yells at Buchanan supporters who aren't dressed well enough. (Bobby wore the same black overalls with no shirt for three straight days.) The other side of his banner says "Hell is very hot. Don't go, read the bible for details. I took his bible and read to him:

"And when you pray you must not be like the hypocrites; for they love to stand and pray in the synagogues and at the street corners that they may be seen by men. Truly I say to you they have their reward. But when you pray, go in to your room and shut the door and pray to your father who is in secret; and your father, who sees in secret will reward you." - Matthew 6:5-6

He wouldn't give me an answer, because I was smoking. Bobby actually holds a job, believe it or not. After the convention ends he goes back to Long Beach, CA. to his profession as a pipe fitter. Bob said anyone who had a job was an honorable man. "What about abortion doctors?" I asked. He wouldn't answer that one either.

MEET THE PUNKS

Over those four days, I saw maybe ten people I could positively identify as punks, but most of them looked like they were just checking things out, no real political motive for being there. Threeskater guys held cheaply made signs demanding that they legalize pot smoking, with little anarchy signs everywhere. I started to talk with them, but left when one guy turned to his friend, obviously excited.

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"Mall, we're gonna be on TV, on the radio, in the newspapers ... we're gonna be famous!" Media whore. I mean really, is there anything worse? Sure there is, but do you think these guys really wanted to legalize pot or did they just want to "be famous"? I'm assuming they would say both, but all they did was look like idiots, and as far as I could tell, nobody ran their ugly faces. Three others, Jenae, Jon and Josh grabbed some extra signs that were lying around, and even marched later in the evening, but I'm pretty sure they were doing it just for the sake of doing something. To their credit, they said they came specifically to protest, but when I asked what they were protesting, Jon said simply, "Republicans." Good enough for me! I did, however run into some punks who were on a mission.

RICK, RYAN AND PAUL: PUNKS ON THE MOVE

Rick had a mass of mopy black hair and a Good Riddance shirt that read "true punk". He also had a sign saying 'Buchanan for president' - Maybe he didn't know Buchanan quit the race three days earlier. I asked Rick if he considered himself a member of the punk community. He did. And a Buchanan supporter? He was. I asked if that didn't seem a bit contradictory. "Not all punks are liberal Democrats" he said. Rick's answers seemed coached, and sure enough an older man (probably his father) came and asked Rick if he should take over. He started to spout off the same old hate-filled Buchanan rhetoric. I cut him off quickly. "Excuse me, are you a member of the punk community?" I asked. He said he wasn't. (Surprise!) "Then I don't want to talk to you." I turned back to Rick and compared his views with Buchanan's.

ABORTION: Rick doesn't like paying for abortions with his tax dollars, but if his girlfriend got pregnant he'd pay for it. Buchanan wants to make all abortions illegal. Period.

IMMIGRATION! Rick thinks legal immigrants are just fine, but illegal aliens shouldn't get his money. (Rick likes money, by the way.) Buchanan wants to erect a concrete wall to line the entire Mexican/U.S. border (an idea he stole from those commie Chinese), and put a halt on all legal immigration until we get things worked out".

PRAYER IN SCHOOL: It's fine with Rick. Apparently the separation of church and state isn't necessary. By the way, Rick's a Catholic, but he says that's close enough. Buchanan wants time set aside during classes for prayer, and as far as I know, he's only mentioned Christian prayer.

NAFTA and GATT: He didn't know what GATT was, but NAFTA was "probably bad", because it took away jobs from the U.S., Canada and Mexico. I forgot to ask about affirmative action, and I'm still kicking myself over that. On a final note, Rick had just seen NoFX. He said they were great, but he didn't like what the show was a benefit for. (it was a needle exchange program.) Who said the punks are apathetic? By the way, Rick had never heard of MRR. I don't know if that's good or bad.

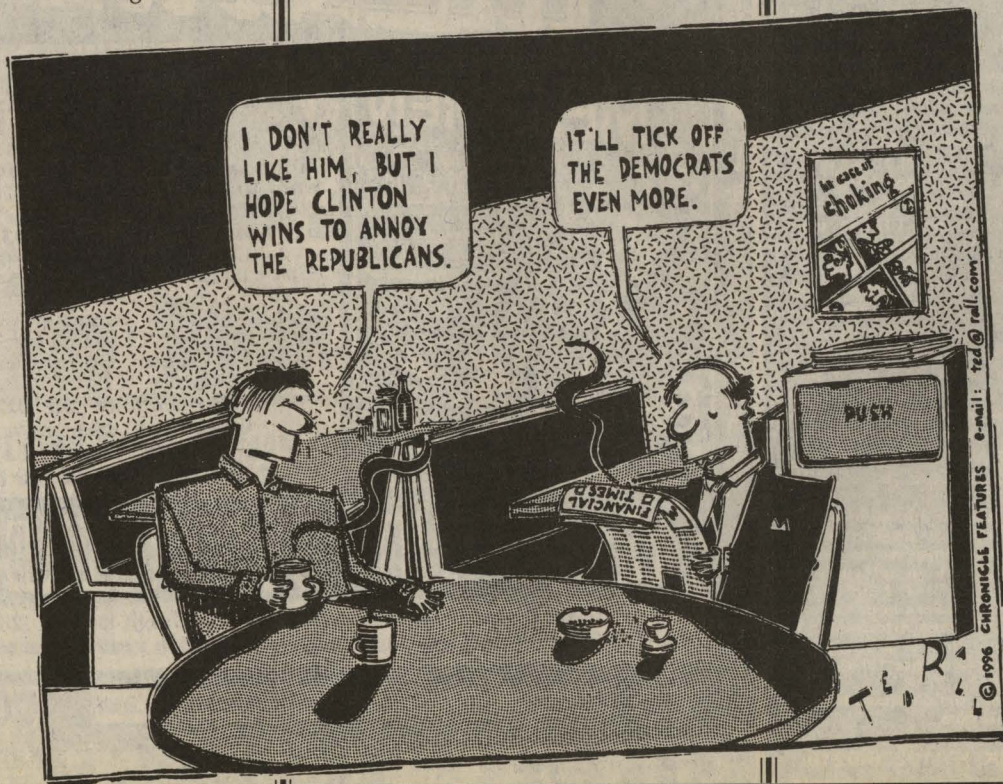
Ryan and Paul are two self-proclaimed punks aged 18 and 15, respectively. They have been involved with Operation Rescue for the last eight years. Paul says that if he could vote, he would vote for Buchanan, but he's not exactly sure why. Ryan says he will not vote, because every candidate is too tolerant of abortion. Ryan likes "Christian punk" bands like Earth Crisis and Shelter, but doesn't call himself straight-edge, because "Those guys don't eat meat." (Animals aren't worth the same as humans.) Paul says he loves the Dead Kennedys. I asked what he thought of the "In God We Trust, Inc." album. He said it was great. Didn't he think some of those lyrics were addressed to him? "Lyrics aren't important." He said with a mouth full of broken

teeth. I tried to explain that lyrics were probably considered very important to the Dead Kennedys. "Yeah," He said, "But it's really just the music that matters." A Maximum-RocknRoll exclusive! Lyrics don't matter! All that criticism against Skrewdriver was unnecessary! Now we can all be like the Cocteau Twins and just make baby talk over music! I actually asked them what they thought about Skrewdriver. They said they had heard of them, but had not heard them. I explained the Nazi/skinhead angle. "Oh, well, I don't support that. I don't like people preaching hate." I looked at their signs. they showed a so-called aborted fetus, and at the bottom it read "A woman's right to choose."

ENDNOTES

Yeah, that's right, ENDNOTES. All in all, I was disappointed. The cops were civil, even friendly, even though they had received authorization to use Nunchukas. Operation Rescue and The National Organization for Women have been chasing each other for so long now that they are actually cordial to each other. Most know each others' names. Ted Koppel left a day early, announcing to the world that there was nothing newsworthy here. I would've gone with him, but there wasn't any room in the van. I hear the Democratic conventions are more chaotic, perhaps because the Democrats actually have to pretend they are interested in what we have to say. The Republicans just laugh and burn money in front of the homeless. The Democratic convention is up next in Chicago, the same city where people were shot the last time they held a convention. It may be more lively, or maybe not. Doesn't matter. I'm leaving the continent. So long, suckers.

P.S. - I saw one delegate offer a death-rock looking girl \$100 to be his "escort" (his words) for the night. Nice to know the Republicans really do stand for family values.



VITAL MUSIC MAILORDER

Cat#.....Title Price

1684...**FURIOUS GEORGE**/STANLEY-Split 7" MRR's George Tabb is at it again with a cover of Iron Prostates Pumpkinhead B/W NYC's Stanley with a Mudhoney-like tune.....Red Vinyl...\$4.00

1686...**ASSFORT-S/T** 7". 4 raging Japanese hardcore songs on Prank....Clear Vinyl...\$3.50

7405...**INFEST**-Still Fighting CD. 28 songs compiling 1988 Slave LP, 2 7"s, a live '89 Gilman performance, & '87 demos. Great sound. Lots of great stuff.\$18.00

7421...**CRINGER**-Tikki Tikki Tembo No Sa Rembo Chari Bari Ruchi Pip Peri Pembo CD. Reissue of long out of print LP plus first 2 7"s. Pre J Church & Naked Aggression. 28 great songs from '87-89.....\$11.00

5598...**BOY'S LIFE**-S/T LP. Driving, powerful and intense midwestern rock in the vein of Drive like Jehu. Earnest. On Crank! Records. 1996. Super limited edition handmade covers....Black Vinyl . \$8.50 (CD #7392 \$10.00 no cool hand cover on CD, sorry)

5616...**CIVIL DISSIDENT**-Menzies Crack LP. 80's Australian punk with political lyrics and great catchy songs.....Very cool sunburst Vinyl...\$8.50

7287...**DEAD KENNEDYS**-Jello's Revenge CD. 21 live tracks from '79 and '85 in SF. Great quality sound with Kennedy autopsy photo artwork.\$18.00

1611...**QUEERS, THE**-Bubblegum Dreams 7" EP. 4 songs from the upcoming LP including covers of **Beach Boys** and **Muffs**. Great sound and production.....Black Vinyl...\$4.00

1641...**RAIL/THEE AUTOBOTS**-Split 7". First of the Figuritas series ltd to 500. Great bands & neat packaging w/tarot card.....Black Vinyl.\$3.50

1575...**FURIOUS GEORGE**-I Gotta Gun B/W Burger King Is Dead 7" NYC punk fronted by MRR columnist George Tabb. Comes with a full color sticker(a Vital Music exclusive). Wow!.....Black Vinyl...\$4.00

1023...**SEA MONKEYS**-Nipseyland B/W Oh No, I'm Sammy Petrillo! 2 great snotty pop-punk songs about rhymster Nipsey Russell & Jerry Lewis impersonator Sammy Petrillo of Bela Lugosi Meets a Brooklyn Gorilla fame. 1991.....Purple Vinyl...\$3.00

7411...**BLANKS 77**-Killer Blanks CD. 21 jumpin and sloppy old school songs with very cool animated cover(it moves, really, don't ask me how!).\$15.50

1592...**DAG NASTY**-Things That Make No Sense 7" EP. 4 songs live in NJ. Really amazing live recording of this now legendary hardcore band. Great(really!) sound...Black Vinyl...\$5.00

*2027...**MURDER JUNKIES**-The Right to Remain Violent 7" EP. 2nd release since GG's death featuring Mike Denied on vocals. 3 strong catchy growling songs. W/foldout poster insert.....Red Vinyl...\$4.00

4064...**BLANKS 77**-Speed 5". Up All Night B/W Max Alert. Headache release on 5 inches of vinyl produced by Don Fury.....Black Vinyl...\$4.50

*2106...**SEA MONKEYS**-Bowery to Bagdhad 7" EP. 5 quick, tight, spazzy punk songs. Super Value Pak comes w/8 page booklet & sticker..Wht Vinyl...\$3.00

1589...**VIA**-Chicago vs. Amsterdam 7" EP. 2 Chicago bands, Bollweevils, 88 Fingers Louie and 2 Amsterdam bands, Funeral Oration and NRA collide head-on. Unreleased tracks.....Black Vinyl...\$4.00

7345...**DESCENDENTS**-Still Hungry CD. 31 tracks from the Enjoy Sessions '85-'86 including some live stuff. Good sound.....\$18.00

*2026...**WIVES**-Girly Girl 7" 2 hard hitting rapid-fire punk tunes from this great NYC all female trio on Vital Music Records. 1995.....Clear Vinyl...\$3.00

8200...**ZINE GRAB BAG**-Grab Bag full of almost 2 pounds of assorted zines sent priority mail or surface outside USA. Try it, you'll like it. If you have a zine you would like to include in the grab bag contact Vital Music. Without zines this great package can't exist. So far we've moved almost 100 grab bags. That's 200 lbs of zines!.Price for grab bag...\$5.00

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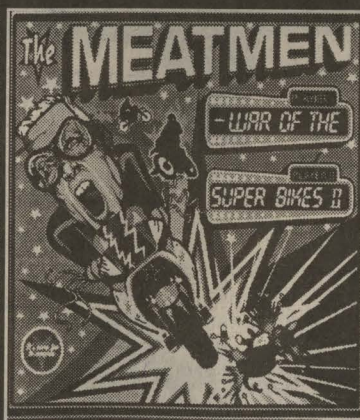
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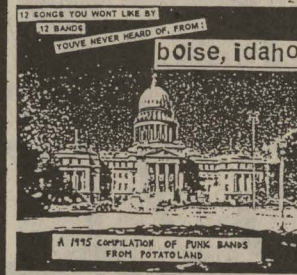
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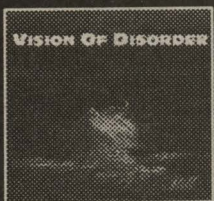
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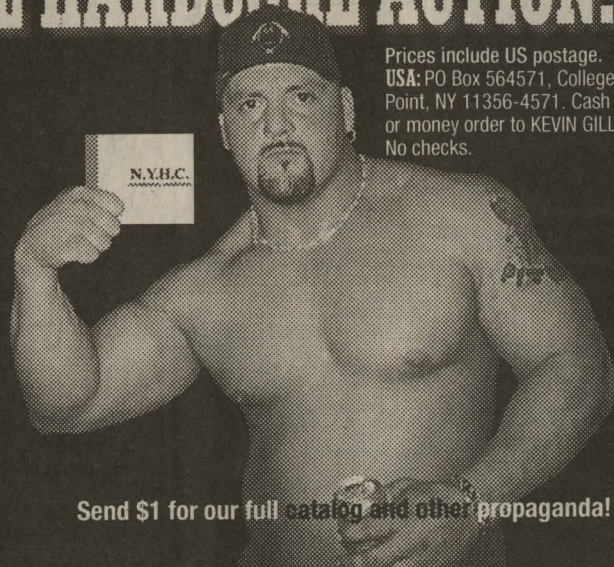
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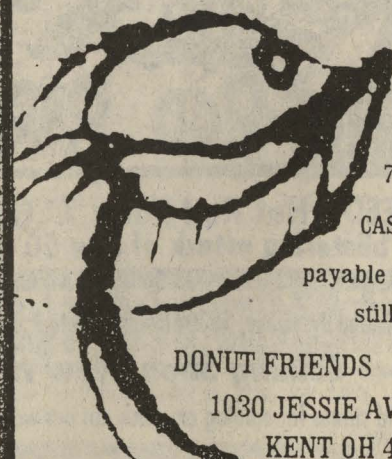


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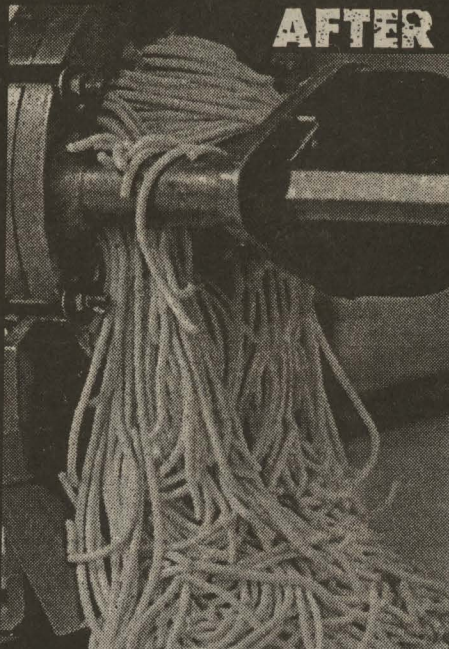
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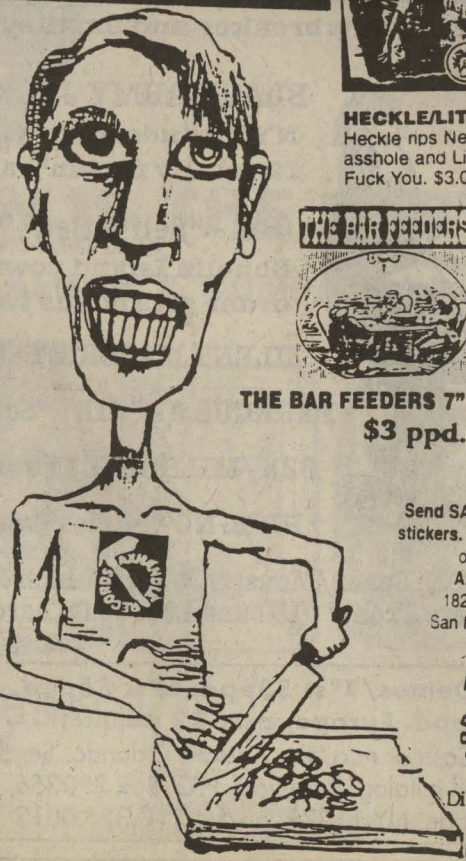
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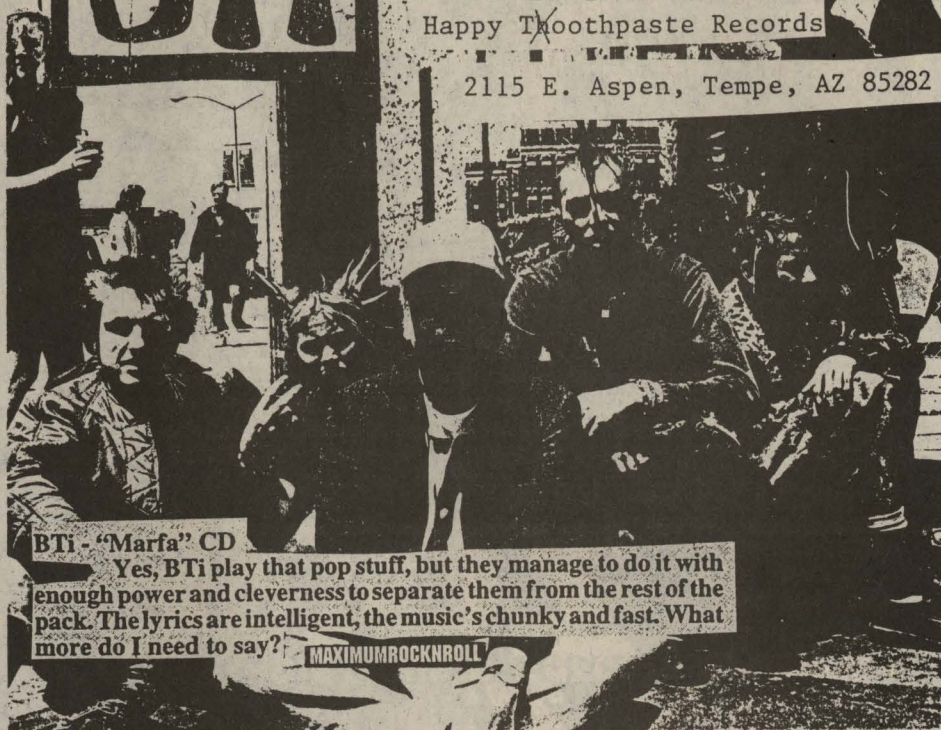


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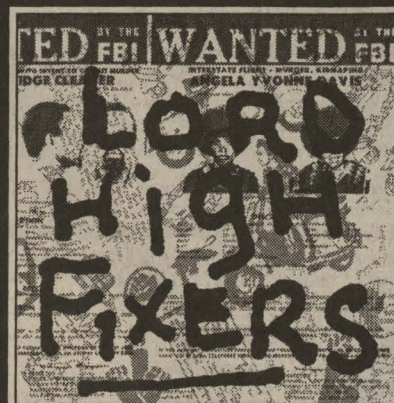
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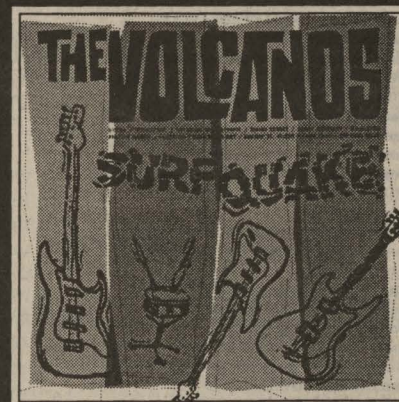
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Scene reports



Welcome to Portland, the City of Roses, a town where thousands of fast food dumps, and almost as many porno shops and strip bars litter the dark streets with their filth. A town where it rains non-stop and everyone drinks too much. It all makes for an interesting punk scene. There are a bunch of bands to see here, and cool shit to do. There are good places to play and nice people to meet. The best thing about Portland is that if you do it right, you'll have a blast while only spending a few bucks a day. This weekend I met some kids from Eugene who were visiting. One of them said, "I'm hoping to stay for a week or two. I've got twenty bucks, so I should be alright."

Bands- Here's the low down on a bunch of Portland bands. There are also lots more great bands here and new ones forming everyday. I don't have all the current info, or all the band's addresses, but here's quite a bit:

MDC and **THE RICKETS**, have both found Portland their new home. The Rickets just recorded 9 new songs and they cook. **HELLBENDER** also planted themselves in Portland. They have a new LP out. (Larry Rickets, PO Box 14262, PDX, OR 97293, MDC's address is in his column, duh...).

THE NERVOUS CHRISTIANS put out an ass-kicking album, "Revenge is a Dish Best Served Cold" and then took a bit of a break as their guitarist/singer, Dan, was in the hospital. They recently started playing shows again and recorded 6 or 7 songs as a three-piece for various comps, including the third volume of "Damned for All Time" on their own label, National Dust. Jeff Larson the Christians' x-guitarist has formed a new band called **THE LUCKY THIRTEENS** who have also been in the studio recently. As the covers came in for **THE LEMON GROVE KIDS** debut 7" on National Dust, their drummer Jon, went into the hospital with a blood disease. Hopefully he'll be better soon and they can resume playing. **THE WEAKLINGS**, are off again on another tour. Go see 'em when they come to your town, and pick up their rockin' self-released triple 7" set, or their split CD with pop-punkers. **THE JIMMIES**, on the NY label Bittersweet. Speaking of **THE JIMMIES**, they have been playing around as a 4-piece having lost their second guitarist to marriage or something like that. They're currently back in the studio working on their debut LP, after that they're off on

a tour to NYC. (Nervous Christians/National Dust, PO Box 2454, PDX, OR 97208. The Jimmies, PO Box 68153, PDX, OR 97268)

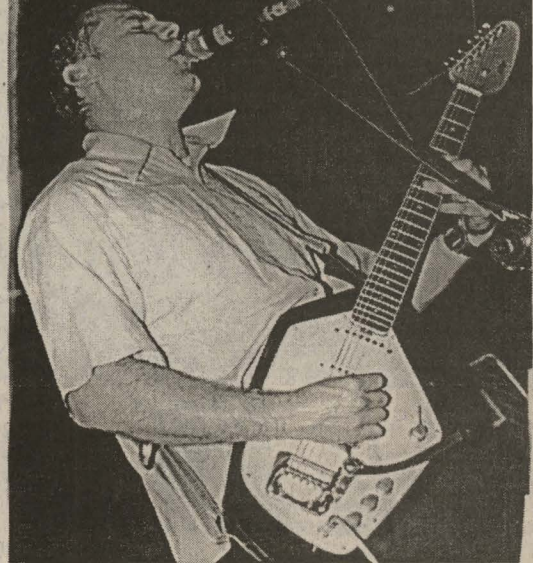
THE AUTOMATICS, the dorky punk trio, just put out their third 7" on Mutant Pop, called "10 Golden Greats". It features ten three-chord hits. Their 17-song debut Mutant Pop LP will be available in September as they hit the road for a two week west coast tour. **THE GOLLIPOPS**, a six-piece new wave band, have an incredible demo out and play the most exciting live shows in town. Check them out! They even had an intellectual Make-Up crowd dancing recently. **THE CARBONAS** sound more like MC5 than the Ramones, and they just put out a 7" that features the drumming of Thee Slayer Hippie, Jerry A and Charlie's new band is called **PISS WILD HORSES**. Nothing out yet. **THE INCINERATORS** play mid-tempo punk and have crazy outfits. **THE LIVING EYES** were playing around again, but I haven't heard anything from them recently. **TATTOOED CORPSE** has been pretty quiet as well, although there was a recent re-issue of the **LOCKJAW** stuff and a reunion show, which featured **B-MOVIE BLITZ** (R.I.P.) and the horror-rock supergroup, **BLACK JACK**, who just finished recording an album for Estrus. (The Automatics, 2419 SE Taylor, PDX, OR 97214, Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330, The Gollipops, 213 NE Stanton, PDX, OR 97212, Tattooed Corpse, 8103 SE Tolman, PDX, OR 97206).

DEAD MOON are in Europe, again. **THE SPIDER BABIES** have two new 7"s out. One on Japan's Wallabies label, and a second on Chicago's Sack of Shit. A second LP, "Web of Hate" will be out in September along with a split 7" with Rotterdam's The Perverts. Garage newcomers, **THE SCREAMING FURIES** have been rocking and hopefully will have enough money to record soon. **THE SILVER KINGS** played some crazy shows but never put out any records. They aren't currently playing, but I expect a re-birth. **ACTION FAMILY** have also broken up, and the last record on Casting Couch was an acoustic guitar record by a two piece called **BIRD DOG**. The surf band, **SATAN'S PILGRIMS** just left on tour, while other

surf bands **SURF TRIO** and **GALAXY TRIO** stick out the summer heat. (Dead Moon PO Box 1463, 16631 SE Clackamas Dr., Clackamas, OR, 97015, The Spider Babies, 127125 Dart Rd, Molalla, OR 97038).

The Texas label, Mind Control, just put out an LP each by **MASSKONTROL** and **DEFIANCE**. Ex-**RESIST** bass player Kelly, on returning from tour, quit both bands. Chris from **THE PROCRUSTINATORS** is now playing bass in **DEFIANCE** and

SPIDER BABIES



MASSKONTROL is no more. Kelly is in the band **DETESTATION** with Brian from **STARVED AND DELERIOUS**, and Wolf from **BLACK KRONSTADT**. **PROCRUSTINATORS** current 4-piece line-up with the duel guitars of Ryan (ex-**RICKETS**) and Adam (ex-**STARVED AND DELERIOUS**) just cut some of their drunken '77 punk into vinyl, a self-titled 7". Ex-**PROCRUSTINATOR**, Gary, is now in another '77 band called **ANTIWORLD**. They play solid mid-tempo punk with a ghoulish twist. Their 10-song demo is available from them for \$4. Another band to check out is **THE OBLITERATED**. They've been playing lots of drunken bashes, but I haven't seen any vinyl yet. (The Procrustators, 16409 SE Division, N9216/138, PDX, OR 97236-1931, Defiance/Masskontrol 1951 W. Burnside Box 1654, PDX, OR 97209, Detestation, 2223 SE Ash, PDX, OR 97214, Antiworld, 222 W. Burnside, PDX, OR 97209).

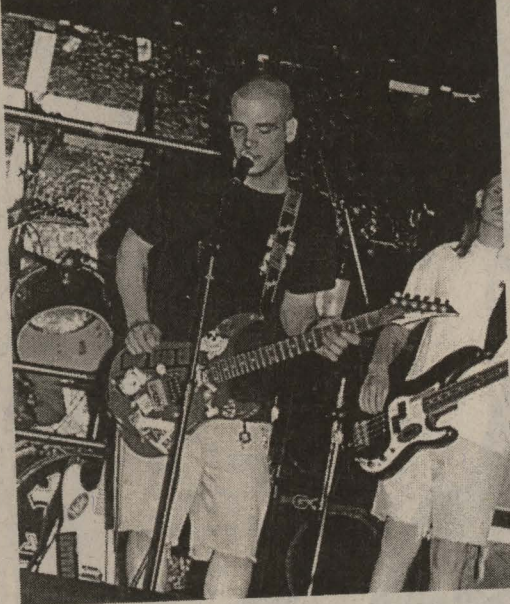
APT 3-G have a new album out on Far Wreck (not really, but it sounds like it). It's really on some label in Amsterdam. They've recently added back-up vocals and jumping to their live set. **THE DRAPES** have a new 7" out on Over the Counter Records, and are on a Summer tour. Also on the road this summer are the hXc youth outfits **NATIONAL GUARD** and **BERZERK**. **BERZERK** has a demo tape out and will soon have a 7" on Recess Records. **N NATIONAL GUARD** has one EP on Miami's Smooth Lips records, and a bunch of other tracks recorded, so look out! **SPUTNIK** is another crazy young band from Battleground, WA. They put out a great tape with cool songs about high school, the government, and masturbation. Other bands from that side of the Columbia include the ska-punk band **THE FEDS** and the **THE KNUCKLEHEADS**, a ska-punk band who are becoming more of an Oi! band. They have a record due out on Seattle's Ransom Note, and a track coming out on NRA's Hardcore Breakout series. Also due out on Ransom Note is a record by **THE DELINQUENTS**, a tough-guy hard core act. The noisy hard core band, **YANKEE WUSS**, just

THE SILVERKINGS





DRAIN



self-released a double 7" which destroys. (A3-G. 3602 SE Mall N96, PDX, OR. 97202, National Guard, 11212 NW 25th, Vancouver, WA 98685, Sputnik, PO Box 788, Battleground, WA. 98604, The Delinquents, 12905 SE Stark, PDX, OR. 97233)

C.O.I. (Conflict of Interest) play old school hard-core, and have the heaviest-hitting female drummer in town. **PIMPSLAP**, with a new guitarist and drummer formed into **4Q** and play brutal fast punk rock. **THE LOW RENT SOULS** continue to tour, record, and do Peace Creep Records. **ELMER** recorded an LP which I think will come out posthumously on Too Many Records. No one I've talked to seems to know the whereabouts of the awesome **IOWA HAWKEYES**. I think they might have also broken up. (Low Rent Souls, PO Box 42451, PDX, OR 97242).

A punker all-girl band is **THE THIRD SEX** who have also been touring and recording a bunch. There was recently a Super-grrl convention at PSU, which I'm sure went very well.

SUB-LUX got a new guitarist and have more of a punk sound now. **Willamette Jack's Finger and Toe Clinic** are working on doing a comp 10" with sludge-rockers. **VIADOLOROSA**, and snotty punks. **JACK FROST & THE ICYCLES OF DOOM**. I saw **SET VECTOR** at Suburbia and they were great! **SLOWSIDE DOWN** broke up. So did **HUTCH** (or so I have been told).

Like I said before, there are a bunch of other great bands around, but I can't think of 'em right now. Oh well...

Venues-There are many bars, clubs and punk houses that do shows here. The shows are not always well publicized or attended, but there are people who work pretty hard. If you write to or call me, I'll help you out. Here are a few venues that book regularly and are fairly easy to get in touch with (for now).

All-ages: The Stage Four Theater at 527 SE Pine is a live drama theater that does shows on weekends and other events all week. They have a separate room where over 21'ers can buy beer. The stage is big and sturdy and there are cool lights. The sound is good. Contact Christian St.

Claire at (503)-238-9692.

The O'Hell used to be the X-Ray Cafe. It's a small thrift store on lower W. Burnside that houses the Landmine Cafe and does cool shows. The sound is fine, and the stage is tiny. Contact Dawn at (503)-790-2870.

Suburbia is a huge warehouse which has like three stages and is down on SE 7th and Market. Unfortunately, it wasn't up to code and just got shut-down temporarily. I'm sure it will open again soon. Call Rochelle at (503)-736-9329.

LaLuna on 9th and SE Pine is where the Buzzcocks, Rocket from the Crypt and the Epitaph bands play. Have your people call their people. (Their people are Monqui (503)-223-5833).

21-Plus: EJ's Hideaway features Pabst Blue Ribbon, foosball and pool tables, and on a good night a bunch of drunkards. Many of the shows there are lo-fi indie rock deals but there are good punk bills every now and then. Tuesday nights are free but the bands get free beer. On Thursday there's all you can drink PBR for \$5. You can usually expect a pretty good turnout on weekends. They also have the Hell-Fire kitchen which serves big plates of veggie food and meat. Call Mikey Thrasher for booking: (503)-778-3178.

Satyricon is a hard-liquor and beer bar in scummy old-town connected to a hip restaurant called Fellini's. Bands get a discount on beer and sometimes get paid. Call Ben at (503)-243-2844.

Record Stores-There are a bunch of record stores in town that close and re-open and maybe of interest to you or not. You can find them in the Yellow Pages under "Compact Discs". The two stores that specialize in punk, buy merchandise from touring bands, and do in-store shows are **Roundhouse Records** at 1727 SE Hawthorne, and **Ozone** at 1036 W Burnside. Two other stores that are notable are **2nd Avenue**, at 418 SW 2nd, which has a large garage section, and **Rip City Records** on 70th and Powell. Rip City's records are \$.50, and if you look through about 500 copies of Asia, Fleetwood Mac, and Boston (N91 record of '77) records, you're sure to find some new wave and punk treats.

Clothing-The **St Vincent's** at 3600 SE 28th and Goodwill at 8300 SE McLoughlin, both have bins and sell clothes at less than a dollar a pound. For a shopping trip head out to SE 82nd and make your way through fast food dives, used car dealers, gun shops, prostitutes, and malls. Around there they have Better Bargains, Deseret, Value Village, and a bunch of privately owned ones that always have the colored tag discounts.

There's a punk clothing store called **Another State of Mind** at 222 W Burnside, and a S/M leather shop up the street at 1002 SE 8th, called Spartacus.

For heavy duty leather jackets, take a field trip to **Langlitz Leathers** at 2443 SE Division. They've been making the best leather jackets in the world for almost 50 years.

There's some vintage clothing stores littered around the hip areas of town along with espresso houses and gourmet pizza joints. These "hip" areas are NW 21st and 23rd, and SE Hawthorne (around 35th). Also on the corner of SW Broadway and Alder there are a ton of trendy stores with the latest cutting edge fashions.

Shelter-There are a bunch of overnight hotels around the city, but here are two hostels I know of. **Portland International Hostel** at 3031 SE Hawthorne and the **New Ritz** at 1110 SW

Washington. There are a lot of nice parks in Portland. For a quieter sleep I'd recommend sleeping in the ones on the East side.

Food-There are lots of interesting and fun places to eat in Portland, ask around and you'll wind up at The Space Room, Dot's, Montage, and other crazy places. They have a Food Not Bombs on 39th Hawthorne at 4 pm and give out lots of free pizza. If you want a cheap alternative to Taco Bell and Denny's head up to 28th and NE Alberta to La Sierenita and Mi Ranchito. They have burrito's that'll fill you up for \$2.00 (they might make you sick though). The chain pizza place, Izzy's, has all-you-can-eat pizza and salad for \$6.

Other Attractions-You'll want to tour the Blitz-Weinhard Brewery at 1133 W Burnside, and sample their beer and root beer. You could also visit the Muzak Offices at 12595 NE Marx St. and get them to play your band's music. The pinball and video games in Avalon at 3451 SE Belmont work on nickels, but you have to pay \$1.75 admission. The UFO Museum is at 1737 SW Alder. The Advertising Museum is at 524 NE Grand. The Cowboy Museum is at 729 NE Oregon. The Art Museum is at 1219 SW Park. The World Forestry Center and the Zoo are at 4033 SW Canyon Road, and 4001 SW Canyon Road respectively. The Bagdad at 3702 SE Hawthorne and Mission at 1624 NW Glisan have movies for \$1 and you can drink inside. For under 21 cheap-o flicks, there's \$1.50 double-features at the Laurelhurst at 2735 E Burnside and the historic Hollywood at 41st and NE Sandy. There's some anarchist bookstore, dealers, and places to buy clean needles down on lower W Burnside. Explore the historic section called Old Town and stop by the 24-hr church of Elvis. It's up near the Burger King.

If you wanna cool off take 84 west through the Columbia River Gorge to see a bunch of cool waterfalls, and swimming holes. There's also a nude beach at Rooster Rock. All this crap is about 45 minutes from downtown if you're driving 55 in a broken van, and most all of it is free. Sauvie Island is also a cool nude beach near a bunch of farms. You need a parking pass though. Get someone to take you...

FYI: ERC Productions in the BYOFL '96 is a sham. He has never booked a show. To get your records back, call him at his new number (503)-762-6992

If you do want help booking shows call me, Jesse, at (503)-234-1265, Nate from National Guard at (360)-574-5138, or any of the clubs' numbers listed above.

That's all for now. Thanks to Nate, Chris, Jason, and anyone who wrote to me about their band. If you have any comments about this scene report or want to get together to collaborate on zines, shows, or music please write to me at 2419 SE Taylor, PDX, OR 97214.



and more bands to see. Not quite as big as the Cleveland music scene, Akron (home of Devo, Rubber City Rebels, Chrissy Hynde) has been on the move.

A new club in town called the **Attik** opened in April and offers a great sound system, lights, and plenty of room. Attempting to become

There is actually a scene rolling through the Akron area with a new set of tires. It's been growing over the past year or so with more places to play

Scene reports



the area's version of CBGB's, the club hosted New Red Archives recording artists Squat, and Accus-tomed 2 Nothing in June. The club is in the heart of the city's red-light district which adds to the uniqueness of the club. Plans include a tattoo parlor, body piercing, underground CD shop, and punk rock museum along with an eatery. (381/2 Case Ave., Akron, OH 44305) **Brewsky's** night club is down the street on the Akron University strip and has opened up to more nights a week and a new and improved stage. The club is located on the university strip, but has done a pretty good job of bringing in a live music atmosphere and features more imported beers than you will ever see.

Next to Brewsky's is **Andrews Brews**, a coffee house that's become a teen hangout and a place for teen bands to play on Saturdays. While not really made for music, the club does have a good stage area and space.

Annabell's is open on the west side of town bringing in all types of bands. The music area is in the downstairs and very dimly lit for good atmosphere.

Newly opened, the **Cobalt Club** is located in the valley (yes, Akron has one!) with bands twice a week and the DJ spinning the punk until 5 AM. It's come to a point that you can go, "Wow, more than one place to play." Other clubs like the Daily Double and Ron's Crossroads are still around as well. The **HIGH PLAINS DRIFTERS** continue to keep their "don't give a shit" attitude as the band turned 13 (years old) in May. They continue to be one of the area's best bands remaining from the early punk days with their Ramones meets Aerosmith style. They have been working on new material and might make it into the studio for a full length CD later in the year. They most recently appeared on Hardknocks Records CD compilation, "Continental Exposure", with three tracks. (PO Box 26459, Akron, OH 44319)

The **SIBZ** are some new blood to the area featuring brothers on guitars and sisters on rhythm, they perform intense modern rock that's got a dark twist. Nothing released as of yet, but they do have a video available.

A band that is catching a lot of attention in the area including Cleveland. (PO Box 26459, Akron, OH 44319). **SWING HEIL** is a

band that's also new to the area. The three piece offer up energetic ska-surf-punk, claiming to be more Greek than the alphabet, they have just recorded a three song tape and primarily playing the likes of Andrews Brews and the Attik. (PO Box 26459, Akron, OH 44319).

The **NIMRODS** remain one of the area's most seasoned and best acts. They have been playing the area a lot and are finishing up their second full length LP. Hard core punk that's mid eighties sounding. (PO Box 1711, Kent, OH 44240).

CDTRUTH are another of Akron's coolest bands. They put on lots of energetic original music and have a full length CD out, plus some EPs and a new single, "I Hate Route 8"/"We Got The Blimp". They've been at it for the past five years with different line-ups, but always a crowd pleaser and have got that punk spirit running through their veins. (262 Gordon Dr., Akron, OH 44302).

THANKS BITCH have been playing the area starting in January. The band includes three girls with a guy on drums. A little more rock sounding, they have lots of energy and attitude. They opened for Tribe 8 in Cleveland, and have been covering the High Plains Drifters "Alcohol Shakes". The band picked up and relocated to Los Angeles in early July. Keep your eyes open for them!

The **ATOMIC HELLCATS** is another Akron band that have all the wildness and revved up

action of Social Distortion along with the tattoos! They have been playing around here a lot and going through a member change. The **KING DAPPER COMBO** do the junkrock rockabilly thing with lots of originals and covers you never heard of before. They have a CD out called "Escape from Monster Island" that's

THANKS BITCH



worth a listen. Riding high on the surf instrumentals is the **SURFA-HOLICS**. They have an excellent combination of that surf guitars and beat that revives memories of the 50's and Betty Page. The frontman of the King Dapper Combo, Zombo, also fronts this band. Another side band is the **HILLBILLY VARIMITS**, which gits down to the backwoods thang and is always entertaining. (PO Box 2707, N. Canton, OH 44720)

FAST FREDDIE & THE FASTBACKS also tune into the rockabilly circuit and twang like crazy. The **HEYDEVILS** out of Cleveland are also worth mentioning as they play the Akron scene. Lots of country swing mixed with rockabilly and surf, the band features Amy on lead vocals who dishes out some gutsy vocals a la Patsy Klein.

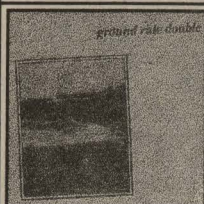
The **SUBTONES** have been on the move and rocking to the Ramones beat as this three piece follow in their footsteps. The Subtones have been hitting around the area for the past several months and played at CBGB's in New York. They are currently finishing up a debut CD. **DRAIN** are another band to watch for. Bringing the sounds of Kurt Cobain back to life, these guys have been putting on some excellent shows that have put the lead singer, Nick, in the emergency room as he goes a little too wild at shows. Nothing yet to release, the band has been playing out in the area and looking to record during the summer. (PO Box 26459, Akron, OH 44319) Some other cool bands in the area you want to check out are the **HEATHERS**, a girl band with guy drummer (who sometimes cross dresses) and **MUSHROOMHEAD** who bring the Rocky Horror Picture show to life on stage with their wild techno/industrial beat costumes and stage show.

There's some radio support in Akron, with **WAPS-FM**, 91.3, which is run out of a high school and does mostly all alternative, but includes a really cool show on Sunday evenings called "D.I.Y. Radio" from 9PM to 11PM that's fast and energetic playing all the best punk from the early days to the present. For info: D.I.Y. 444 Lodi St. Akron, OH 44305-3170. The DJ also publishes a punk magazine bi-monthly called **Tab** that supports the underground scene (Same address) More to come from the rubber city. While the rubber factories have moved out, the Blimp still flies overhead from time to time, as more and more bands around here continue to burn rubber!!

THE HEATHERS



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JUNE or 44

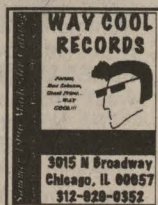


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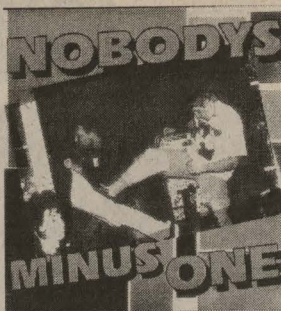
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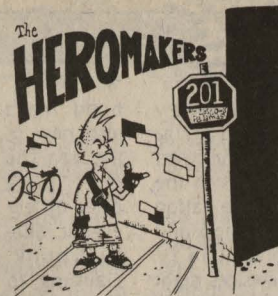
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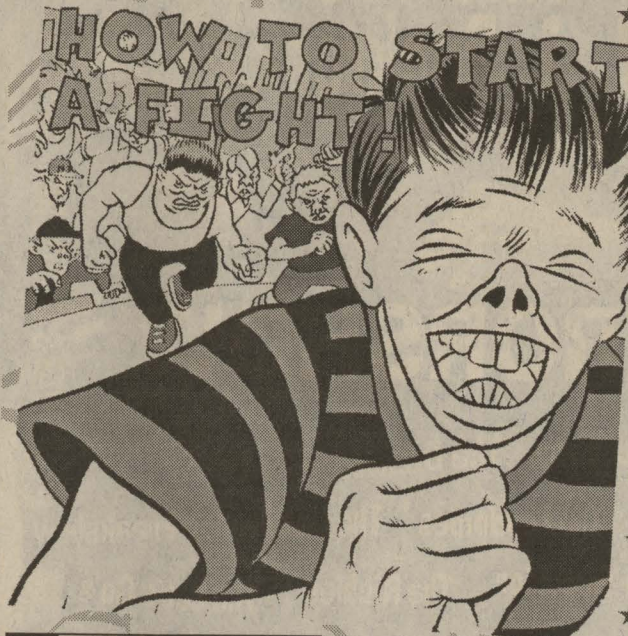
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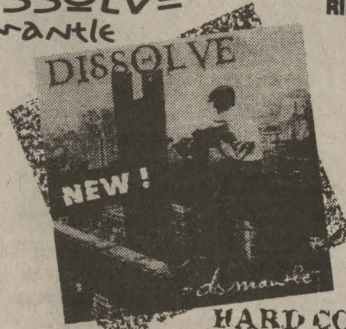
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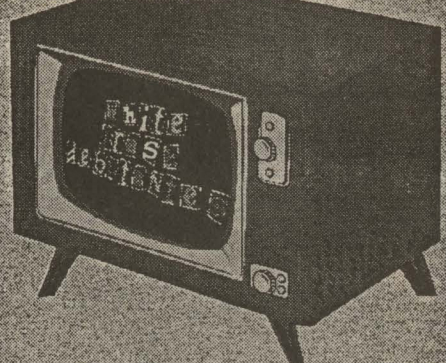


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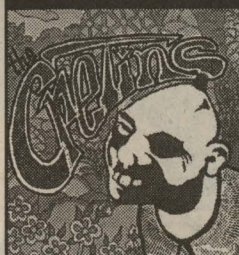
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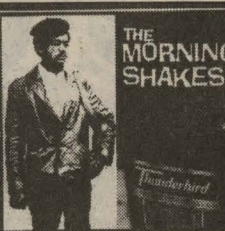
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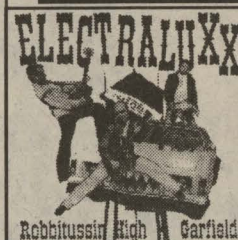


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Tired of learning "sets" with their other bands, the four Jet Bumpers decided to play, not to learn, rock'n roll and punk rock songs on Friday afternoons. (from May '95). After a short period of time the guys in the band realised that it is so much harder to play other people's songs (which they did a lot) than to write/rock their own punk-hit of the hour. Asked by a friend they started playin' live, most of the time as the opening act of the opening act or obscure punk-rock-beach-parties. And as you know, things which aren't meant too seriously are so fuckin' cool, everybody likes them. The Jet Bumpers, Jens (vocals, guitar), Mika (bass), Christian (guitar) come from Solingen, Germany. Italian drummer Mauro moved from Chicago to Solingen for reasons of love. And so the story goes...as told to Bev Elliott.

jet bumpers

MRR: Hi guys! It's very refreshing to hear the sound of the Jet Bumpers! I've been privileged to hear you play live as well as hearing the debut single (which we will talk about later!) but for our readers who have yet to have the pleasure of the Jet Bumpers 'experience', let's start by describing your special noise! Am I correct in thinking it's very American influenced?

Jens: Yes. We like all kinds of rock'n roll and for reasons I don't know it seems that the best rock'n roll was/is

that day my only interest was to hear more of that cool sound and of course to play it.

Mika: I think we all love the new and old American Punk rock bands like Dead Boys, Johnny Thunders or especially the Angry Samoans. I think they had a lot of influence for the Jet sound.



made in the States. that, the best present on my 11th birthday "Rocket To Russia" tape.

MRR: So what's the story behind the Jet Bumpers music - have any of you been to America to soak up the Stateside punk influence, or is it all gained via record collections etc.? Let's hear some of your favourite bands and influences old and new to give us an added insight!

Jens: I've been 5 times to the United States, most of the time visiting friends in Hollywood, once I worked in Holiday Camp in N.Y. for four months and I did a California tour with my old band The Embryonics. That was the best time in my life. I saw tons of shows at Ragis and Al's Bar, so I like The Humpers (best live band ever!) and the Rip Offs to name just two. Overall I like all kinds of aggressive rock 'n roll, pre and post '77.

Christian: I've never been to the States, but I went to Solingen. It started around when I was 16, I first visited a special disco in Solingen, where they only played '60s and neo garage punk. Since

Besides was the

MRR: Tell us about life in your hometown - what's it like to be punks for you in today's Germany? Is there a good scene happening?

Jens: Actually there's a big scene growing around. Especially in Solingen we've got lots of cool garage bands: Cave 4, who already toured the States, playing their very own punk-rock-driven Surf-Sound, the Cheeks playing catchy power pop, Demolition Girl playing old school punk rock. Worth checking out are Leitplanke, Heebie Jeebies and Toxic Teens. Lots of bands mean lots of local shows too. Seems to be a good year. It's kind of hard to say in general what it's like to be punk here. For us being punk is

attitude, a way you do things. It doesn't matter if you're an artist, musician or just a working person, it's just the way you do things.

MRR: Who have you played with so far - and what about future gigs/tours?

Jens: Because we've just started we haven't played too many gigs yet. Most times we supported the local bands we mentioned before. But now the single's out and it seems like more people ask us to play shows. So we're pretty busy in the next months. There are some shows planned in Italy too.

MRR: How did the debut single come about? Who are "Radio Blast Recordings" and "Tom van Laak" then?

Jens: Tom, "connoisseur" of good music, walked up to us and asked us to record a 7 inch for his label. We never thought about putting out records of our "hobby band", so we just said yes. Tom is a great guy. He is a super father, husband and lover, as well as a writer for Germany's great *Plastic Bomb* magazine, always willing to write something positive about his punk rocking friends. (so we do) He just split from Plastic Bomb Records to build up his own label-emporium called Radio Blast. Lots of cool bands like the Sonic Dolls, the Cheeks, the Steve McQueens and Padded Cell recorded for Tom, just because he's such a good guy. And one day there'll be a Jet Bumpers long-player.

MRR: It seems from my experience that just about everyone is in a band in and around the Dusseldorf/Solingen area - many people are even in more than one band at a time! It feels like the spirit of early punk days here in London - is it good for you? Are any of you in other bands?

Christian: As you know I'm the guitar-player, but one and half years ago I started to play drums and now I play with the Vageenas and Leitplanke and will also record an LP with the Sonic Dolls as drummer.

Jens: I used to sing in a local trash-punk-band named the Embryonics for 7 years. After that I started The Vageenas, primitive

old school punkrock, who have 2 cool singles out.

Mika: Yes of course. I'm also in three bands. They are both located in Dusseldorf. Six Pack Riot do some classic punk rock tunes. With Luki from Six Pack Riot and Fossy from the Public Toys we made the Trashcandiddleys and make some weird obscure rock'n roll sounds like Hasil Adkins or maybe the Cramps.

Jens: The biggest advantage of playing in so many bands is, you're always on the guest list.

MRR: What are your lyrics about then - any 'heavy' or 'political' leanings, or just having fun?

Jens: They're all about me. This means having fun a lot of times but not always. I think a lot of the lyrics are hard to understand for somebody who doesn't know me, because there are lot of personal words and phrases in them. Most of them are very short and written in easy English.

MRR: Are all of your songs sung in English? If so - why? Do you think it is important, so your songs have more appeal to the UK and the States?!

Jens: It's an advantage that I don't know English perfect. So I can write the lyrics while we play in the rehearsal room, without thinking I should change a word or something, so it sounds better as if I sing in German. I hope the lyrics are as fresh and primitive (in a positive sense) as the music.

MRR: What's a day-in-the-life-of a Jet Bumper involve? Give us an idea of your lifestyles!

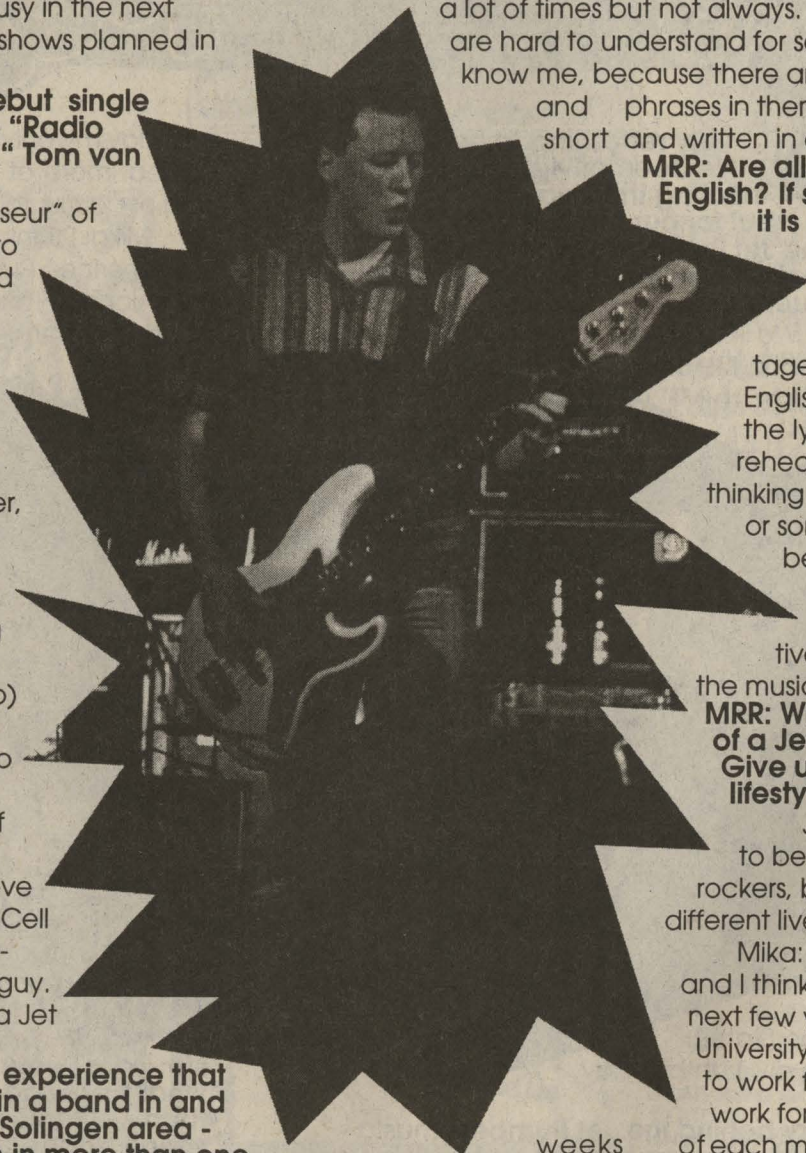
Jens: We really would like to be four prototype punk rockers, but you can just find 4 different lives as well.

Mika: I am student for 7 years and I think it will be same for the next few years. I don't go to the University too often 'cause I have to work for my money. Actually, I work for about one or two weeks of each month and spend the rest of my time for the bands.

Christian: I study philosophy and get all my money from my parents, so that I can sleep, read and make music all the day.

MRR: For those of you who have 'travelled', how do you think other cities compare to the punk way of life in your hometown?

Mika: I went to London for one week last month but I think that's not enough time to get a proper idea of life in London. The only thing I can say is that the punk rock scene there is not as big as I thought it was. I had been to London in late '80s and since that time it's changed a lot. So I think punk rock in Germany is quite bigger than in England 'cause here are lots of new and fresh bands. In London or England they always want



to hear the old boring bands like Stiff Little Fingers or 999. So I think they are all living in the past, dreaming of the good old days. Here in Germany the scene seems to be more alive.

Jens: When I compare the scene of my hometown to the scene and people in Hollywood, it seems like people care more about things which have nothing to do with punk rock here. Lot of people in Hollywood seem to live in their small punk world there all the time and just get sometimes in touch with planet earth. Perhaps this is just a prejudice, but that's the way I met the scene.

MRR: What's been your best and most happening gig so far? What sort of audience come to see you?

Mika: The audience is a mixture of punks and of 'normal' people of all ages. We don't have too many skinheads in this area of Germany.

Jens: Our coolest show so far was an open-air happening below the highest railway bridge of Germany (die Mungstener Brücke, 107 meters high). It was a free unorganised party, where some friends had the idea to show up with a PA and let some local bands play. 5 minutes before it should have started, the police showed up and tried to stop the event. But 30 minutes later there were too many punk rockers to stop it. It was just cool to play there out in the woods, next to river below this bridge, great atmosphere. Great show.

MRR: How do you get your gigs - is it easy or hard? (do people come to you and ask you to play, or must you always contact venues and promoters?)

Jens: Seems easy to get shows, seems hard to get money, but that's not the point. Mika tries to set up shows, but often hard-working punk-rock fans ask em to play shows for them.

MRR: Where do you see the future of

the Jet Bumpers going? What are your hopes and plans - any tours out of Germany, the UK or USA maybe one day?

Jens: I don't care where we play, the main thing is to play to some people who like us. Don't like to be a rehearsal-room-band again. Anyway we hope there'll be a Volkswagen Jet Bumpers (110 PS / mint green / faster than the Volkswagen Bon Jovi (1996) / cooler than the Volkswagen Pink Floyd (1995) / hotter than the Honda Kiss-Mobile.)

MRR: What do you think about the old English punk bands who reform and do the circuit again? Good or bad - great or sad! And what's your views on this Sex Pistols reunion! Will it help our punk rock movement keep momentum, or just be a crap publicity stunt to make money?!

Jens: Most of them should stay where the pepper grows, but the one's who still give 110% are cool. But then I start to think about which bands still do, there's no name dropping. But perhaps it's cause we're not too much into English punk rock. So I've seen the Dictators and Pack. They're just fresh and hot and we'll all hope the Zeros gonna kick our asses next month. And the Sex Pistols--makes sense that they reform: Cash by Chaos Part 2

MRR: Do you have time in between your own gigs and rehearsals to go and see other bands play? Who have you seen lately - and were they good?

Mika: There was not enough time to see any bands this year but I remember two fantastic shows last year. The first was Teengenerate/

New Bomb Turks and the second was Swingin' Neckbreakers. These had been some of the most impressive and powerful shows I have ever seen.

MRR: How important is it to be in a band for you - how much of your life goes into

the Jet Bumpers then?

Jens: It's very important and it's all about me.

Christian: Playing music is the only thing in life, which I really know how to do.

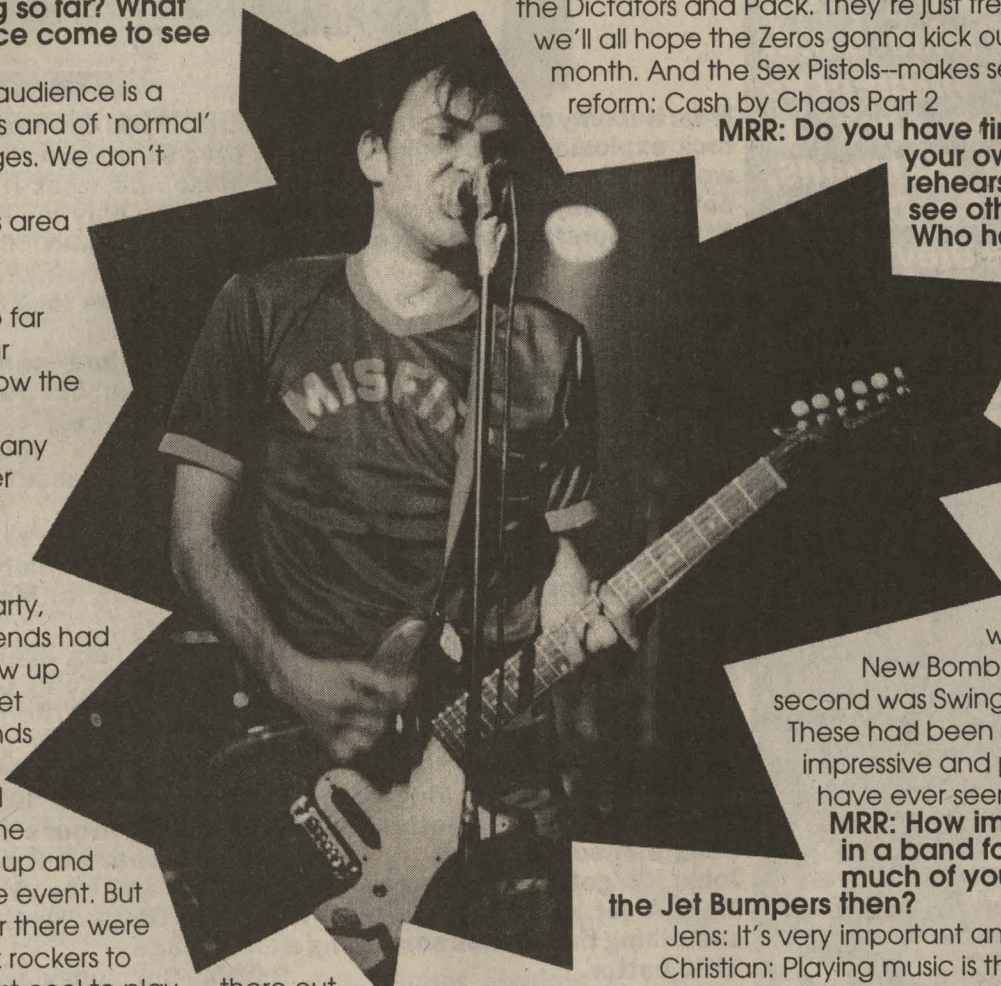
Mika: Can't imagine not being in the band anymore.

MRR: What can you tell us to convince people out there that the Jet Bumpers are the greatest and we should all get hold of a copy of the debut single! (What separates you from all the other many great local German bands!) Got anything special to say - any message to put across in parting!

Jens: If they want a band, who thinks not too much about their music, but just creating it, they should dig the Jet Bumpers.

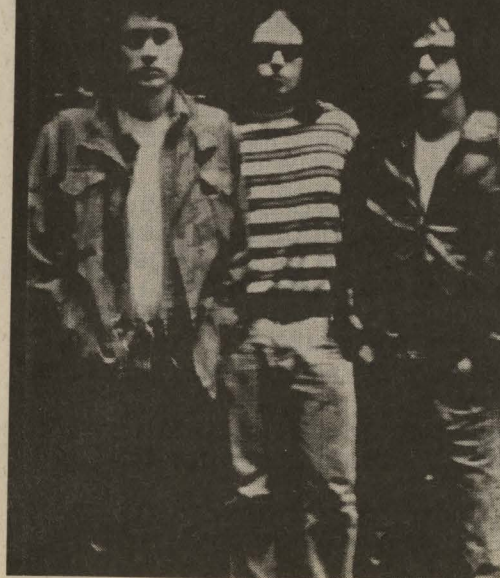
MRR: Thanks for your time guys -who can people contact if they want to know more about the band or just generally get in touch with you?!

Please contact Radio Blast Recordings c/o Tom van Laak, Buchenstr.18 b, 40599 Dusseldorf, Germany,



Entering the blue collar underground world of the Pittsburgh PA Steel Miners, one enters molten rock and volcanic sounds of steel. Some call it punk, some call it rock. Let the reader decide. A listen to these guys wouldn't hurt if you like loud, fast, aggressive 3 piece bands. Garagey. Eh, more like a mine band. Diggin' up influences from archives such as MC5, Angry Samoans, Blue Cheer, Bo Diddley, etc. Well here they be, the Steel Miners. By N. Dorphin Eric - bass/vocals, John - guitar/vocals, Max - drums/vocals.

STEEL



Max: Not only do we rip off the punk rock explosion of '66 and '77, but we also rip off records that come out yesterday and way back to the fifties. Therefore, we're free to rip off anything else.

John: We'll rip off records that come out tomorrow. We're equal opportunity thieves.

Eric: I've been listening to old stuff like Germs and Generation X.

Max: Mt. McKinleys, Cadaver Jones, Holly Golightly.

John: I've been listening to the New Bomb Turks all the time and everyone says we sound like 'em. They just traded me their record, so... I dig 'em.

Max: Stooges, Saints, Scientists, Sonics.

John: Blue Cheer, Blues Magoos - yeah "Psychedelic Lollipop"!

Eric: Don't forget the "M's" - Mudhoney, MC5, Monster Magnet. You have to do it by every letter. Everything that sounds good.

John: It's gotta be in the red.

Max: A lot of shit loud. Loud is something that makes something a little better.

John: Its the first ingredient.

Eric: And a good singer that doesn't get in the way of good music.

John: And not too long. It gets boring after a while.

Eric: Yeah, epic songs are for metal bands.

Max: What about "Inspector's Leaving"? (Dig 10")

Eric: Oops!

Max: I like long stuff.

John: I like short songs anymore. Ya know 2 and a half minutes. Yer in, yer out.

Eric: If you can't say it in 3 minutes, then its not worth sayin'.

Max: And what if you're sayin' I want to play my instrument for a very long time? Can't say that in three minutes. What if you're saying look how long I can guitar solo. 20 minutes.

John: Anybody can do that.

Max: Yeah, but you gotta prove it once and a while. (Chuckles) In-a-gadda-davida - you guys don't like that? Roundabout?

All Laugh

John: For us, we're not getting into the long stuff really. We're tryin' to trim the fat. Nothing's really over 3 minutes.

Eric: We sing about what we see and what's going on around us.

Max: I only write love songs anyway.

Eric: We have a lot of Pittsburgh songs. It's not like there's a big message. In our songs, we just sing about what we know.

Max: "Say Hey, Motherfucker" is cool. "Better Use It Now" has a cool message.

Eric: Our songs are mostly about shit - like "Sour Mash" is about whiskey, and "Demolition Derby" is about crashing cars, and "All Hopped Up" is about... ya know. I don't think we're a drug band or a straight edge band.

John: It's about freedom to do what you want to do. Most of my shit I sing about is my point of view. I don't think about anyone else.

Max: I like all my lyrics. I think everything I write is fucking great. I think it's fucked up that girls don't want to have sex with me, even

MINERS

though I'm really cool. I like to sing about that. I'm not saying they should put out. I just think it's fucked up. (door slams from roommate) It hasn't worked yet - I don't think they can hear my lyrics. John: Well, keep trying Max. Maybe we'll do a slowed down unplugged version for you.

Max: Yeah, acoustic competition at "Whiskey Dick's." Crowd would love that.

Eric: I'm sure our audience is a little of everything.

Max: Obviously I think our audience is influenced by the same influences we have. When you listen to us you know we listen to the MC5, Angry Samoans. That's where our music is. I think people who like us are gonna say "oh, I recognize the MC5. I recognize Billy Childish, Stooges." And if they recognize it, they can appreciate it. And those are the kind of people at our shows I hope. It's not gonna be Larry off the street - "Duh, look at these guys." Course we don't sound like anything that's vaguely popular. So it's people that are into the same things we are - like - collecting records, listening to music, fucking rock and roll and punk rock - That's who I think or would imagine is in our audience. Not saying that anyone can't enjoy our fine lyrics and beautiful melodies. Seems like more and more kids are getting more into the punk rock in Pittsburgh.

Eric: There are lots of good bands in town.

John: It's not a bad town. There's definitely a lot of good bands.

Max: There's definitely a scene happening.

Eric: Lots of different kinds of

bands too.

John: Could be a lot cooler though. It's getting better.

Max: No, I think it's getting pretty fuckin' good. The clubs kind of suck.

John: Yeah, when people come out though, ya know when the Bowl-O-Rama happened. Everyone came out.

Eric: Pittsburgh has under age shows. A lot of 'em. And there's a lot of places that do.

Max: And there are free shows that are cool.

Eric: And there seems that there are a couple of ok clubs willing to take a risk on taking on a punk rock band or alternative or whatever. And there's a bunch of bands around.

Max: Yeah, a lot of good bands.

John: Mount McKinleys

Eric: Mount McKinleys, Pil-sner, Arn City Pahnders.

John: Master Mechanic

Eric: There's a lot of different stuff goin' on.

Max: Yeah, you have it all really. I mean I think it's pretty good for independent music. Actually because every scene is well represented. I'm not sure what we really are, ya know? I guess we're filling some sort of requirement. Cause there's no other band like us really. I don't know... fast? garage? punk?

Eric: Maybe that's what it is... fast

garage.

John: Loud. Loud is important. We want to sound like Blue Cheer.

Max: On 45.

John: We want to make eardrums bleed.

Max: Spinal Tap style.

John: That's what we'll do with any money we get. Bigger equipment.

Max: Yep.

John: We'll do it anyway. If the money comes or not. But hey, I'll take grab it. Ah, but who cares?

Eric: Either us or them. There will always be someone makin' a buck off of rock.

Max: And if you're doing it just to make money, then you're in

the wrong fucking business.

Fuck it. Who cares. I'll take anyone's money. It's all part of my rock and roll fantasy.

Eric: Rock is dead anyway.

Max: Lenny Kravitz is dead. Yeah it's dead because so many shitty bands use rock and roll as a medium. The

spirit of rock and roll is murdered by every shitty band that fuckin' uses it as its mode of communication. That's why it's dead. They have a fucking rock and roll museum for christ's sake.

Eric: Yeh and everybody's in a rock band.

Max: But the kids just don't want to rock for real.

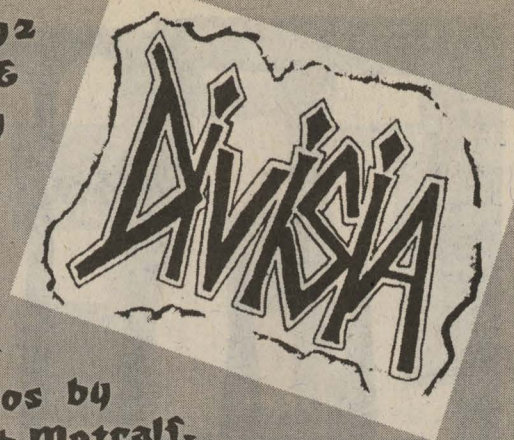
John: We want to rock.

Max: Yeah, us kids want to rock.



Steel Miners, PO Box 1492,
Pittsburgh, PA 15230

<Divisia play catchy punk rock> they formed in 1992 by CK and Alisha <the first line-up was Alisha CK & Rueben & Ralph <Seth replaced Rueben & then Cory replaced Seth <A bunch of other shit happened and they got Joel on drums which made them a lot better. The current band is BrandX - guitar< Alisha - voice< CK - bass< Tommy - guitar< and Joel - drums. One big dysfunctional family. Interview by Shane Churla / Photos by Mark Metcalf.



MRR: What does Divisia mean?

CK: Everything but nothing.

Alisha: It's a word that was made up. It can mean anything really. It's very flexible; it can be a prefix as in divisializard, or it can be a noun - if you're having brainfailure for some object or person just call it "Divisia".

MRR: What's the reason for starting a band in the first place? What do you hope to accomplish?

CK: We started because we had time on our hands and were (and still are) down for "do it yourself". We wanted music our way, and we wanted to be part of the scene, not just innocent bystanders. We hope to provide more good 'ol fun shows without all the boring politics spit out all over again. Hopefully people will have fun at our shows, that's all we really want.

MRR: Are you trying to incite people with the lyrics?

Alisha: (I looked up "incite" in the dictionary). Yes, I would say I'm trying to incite people, but to a certain extent. I'm not trying to get people to murder or commit suicide, but I am trying to make people use their brain and think beyond their haircuts or outfits. In another way I guess I'm screaming for people who've always wanted to scream and talk shit and be heard. If I can do it, then they can do it too.

MRR: A lot of the lyrics deal with female topics, and a lot of girl singers seem to have an "us vs. them" attitude, where do you stand?

Alisha: Well, I think female singers sing about female issues such as rape, child abuse, and typical macho attitudes because we are female and do have to deal with these things. I think that saying "us vs. them" is unfair. It may seem that way to males of ignorance because they don't understand. I think the female has endured a lot in silence and now that we are speaking out and speaking up for ourselves it's threatening some males. I really think the majority of women want to be heard and recognized, they don't want to castrate all males at birth. Sometimes women find a need to be as cruel and as crass as men have ever been to be noticed. I don't agree with stuff like "Dead Men Don't Rape" by 7-Year Bitch, I'm not trying to turn every girl into a dyke, and I don't think women should dress like guys in order to get respect or to avoid getting their asses grabbed at shows. I'm down for girls sticking together and breaking the routine and norm that our mothers and grandmothers have been assimilated to in this patriarchal society. These "routines" include the acceptance of spousal and child abuse, as well as date rape, and employment/abortion issues. Viva La Vulvalution!

MRR: What do you think about affirmative action?

Alisha: Fuck affirmative action. This is a U.S. Government sanction/idea. People need to face the fact that we are all the same - human. We are not a race, class, color, or gender. Qualification to be employed shouldn't be based on any of those things, only the ability to perform the work at hand.

MRR: After seeing the Los Angeles riots, do you think anarchy can work in today's society?

CK: The L.A. riots are a poor example of anarchy, if it can be called an example at all. The riots were based on racism and greed, not anarchy. Today's society is too conditioned to compete for anarchy to work, but if we work hard today it might be possible tomorrow.

Alisha: I have no faith in the human race as a whole. I see all

the destruction that has occurred with government, and I see how humanity has been manipulated to the point that people are dependent on government to tell them what to do. I don't think they'd know what to do without it. People just aren't responsible enough. The only thing that I see working is personal anarchy. Stay out of the light, work from within, and decide for yourself what's wrong or right. But it also seems that people can't do that either, not with government, and certainly not without. I'm fully disgusted with the human race. They'll blow themselves up before they ever get a chance to govern themselves.

MRR: Pessimiser-Theologian has put out mostly fast hardcore shit, and you guys are nothing like that. Did you or the label say anything about that before putting out the album?

Alisha: Moted! Hi! That's a failure question. Does it matter? Whose idea of hardcore is hardcore and what is hardcore anyways? Come on.....who cares?

MRR: If your houses were on fire and you could only save three things, what would they be?

CK: My dog, my pot, and my toothbrush of course.

Tommy: My video stuff, my bud, and I guess I'd wake my mom up.....and eat ceviche.

Brandx: Roomates, porno mags, beer.

Alisha: My dog, my makeup, and my pot.

MRR: Whether you (Alisha) agree or not, you're the focus of the band live. Does that put pressure on you, and do you turn the pressure into a positive and get more energetic?

Alisha: I try not to think of myself as the focus of the band, and I try not to think that everyone in the audience is looking at me. It does put pressure on me a lot. I get nervous at every show, and sometimes even at practice. Sometimes I want to throw up or just run away. I always tell myself that I just want to have fun with everyone, so if it's a show where the audience is just staring at me like "what the fuck?", or they're not into us I just play around and get sarcastic with them, or just have a little party by myself. When people are into us I try to let them know by putting on a better show or just looking right at them.

MRR: At one show you (Alisha) had a black eye and "Daddy's girl" written on your dress in blood. Do you have different visual effects at all your shows? What's the reason for it?

Alisha: I try to send different messages at all our shows by the way I dress and act. The "Daddy's girl" show was one of my favorites. I was this pissed off little kid who couldn't hack the life, so she hacked herself. It's like being able to let all those personalities inside come out. It's therapeutic.....but anyways, I haven't been doing as much "bloody" stuff as I used to because back then I had access to all the blood and latex I wanted, but now that I have to pay for it myself, so it's different. I do stuff like the "macho broad" or just wear clothes that I like. I don't want to get stuck in one phase, or play out the blood



stuff. I don't want people to get bored, I want them to go to more than one show and wonder what I'll be next.

MRR: The song "Super model" is dedicated to Anna Nicole Smith. Who is that, and why is the song dedicated to her?

Alisha: She's a model I think is pretty because she's full figured, not Anorexic, and she reminds me of Marilyn Monroe. I just became obsessed one day. I admire her for being in the Naked Gun film, and I think we'd have a good time drinking and taking pills together. I don't lust over her though. The song "Super model" isn't really about her, it's just dedicated to her. The song is really making fun of the fashion and modeling industry and how it affects wemon (and men). Girls are dying from Anorexia and Bulemia because they want to be like Kate Moss. I think that's fucked. Wemon are surgically altering their bodies with silicone and saline just to feel accepted. I think that's wrong. I hate the fact that society and the media dictates what is beautiful, or desirable with airbrushed images. I think it's bad that they focus on one body type or height. I love beautiful wemon of all shapes and sizes, but killing yourself over "beauty" is pretty stupid, and silly.

MRR: If you were stranded on an island with two people, who would you want them to be?

CK: Chewey L'roo and Bob Sagget, so we could kick his ass everyday. Tommy: McGyver and Anna Nicole Smith and eat ceviche.

Joel: Decline to state under lawyer's advice.

Brandx: Ashlynn Gere and Jessica.

Alisha: My dog and the genie in Aladdin's Lamp with Robin Williams' voice.

MRR: I heard a couple of your songs were used on a CD compilation without permission. What's that all about? Who are some of the other bands, and what do they think about it?

Alisha: All I have to say is fuck Michael St. Thomas. If you're reading this, I want my P.A. back fucker....and get a haircut!

CK: St. Thomas Productions put two songs of ours on a comp that are like three years old, and that we've been telling him not to use for the last two years. I guess Greedy Bastards have hearing problems. Litmus Green is also on the comp. and they're pretty pissed off about having samples attached to the beginning of their music without being asked. Everyone should stay away from his fucked up/out of date releases.

Alisha: Oh yeah, you're ugly, your mom doesn't love you, and you're a cunt!

MRR: What are two records or songs that changed your lives?

CK: That one song and that other record.

Alisha: Bikini Kill inspired me a lot, and I never got over Christian Death.

Tommy: Jesus Christ Superstar the record and Wham!

MRR: How does the cover of your LP "What's Left Of Us" represent you guys?

CK: We like to drink and pick our warts too.

Alisha: I think we're all funky looking monsters that like mushrooms.

MRR: What does "this record was brought to you by 2, 3, 5, and the word fuck" mean?

CK: We did it as a favor to our close personal friend Oscar the Grouch who always wanted to end an episode of Sesame Street like that but PBS wouldn't let him, so here's to you Oscar my boy!

MRR: What would you do with a million dollars?

Brandx: I'd move to Michoacan, the beach, grow pot, and film pornos.

CK: I'd smoke it.

Alisha: I'd buy myself a rain forest, and kill anyone who poached or attempted to farm cattle on it with my own private guerilla warfare militia.

Tommy: I'd buy commercial property, invest in stock, and eat ceviche.

MRR: How would you describe your sound?

CK: We sound like a three-legged cat trying to bury a turd on a frozen lake. We sound like one hand clapping. We sound like this one band called Divisia.

MRR: Post game comments?

Divisia: Everybody inside. Watch out for the Magoncheega. It's the cheese. Steal peoples mail and huff freon. Life is shit to Joel. Life is Vida in Spanish. By the way, if you get the chance, read the book "Everyone Poops". Brandx is from Beaver Island.

Write to Divisia c/o CK, 2103 W. La Palma Ave., Anaheim, CA 92801



Lopo Dripido

Puerto Rico has not yet accepted what is popularly referred to as punk rock music. There's no Green Day sensationalism and certainly no commercialism established for the punks of Puerto Rico. Consider it a few steps back in punk rock evolution. The elements of punk are there: **FRUSTRATION** Living in a divided society. Conformists cheered on the current governor Pedro Rossello announcing the island is not a nation. They support his vision of Puerto Rico becoming the 51st state and are proud of their status and privileges with the occupying U.S. (100 years in 1998). They look lightly on there being 21 U.S. military bases on the small island of 3 million people and consider the influx of U.S. economic support and businesses as a "Godsend" (90% Catholic from 400 years of Spanish occupation) to their once humbler lifestyle. Now they can live in their own modest cement box and drive a shiny new car to work. There exists the alternative viewpoint of these events. People seeking independence from U.S. occupation and colonization want the U.S. Army and its testings out. The U.S. first tested Agent Orange in the P.R. rainforests and the Contraceptive Pill on its women. Flight tests and radar programs currently annoy and destroy. 'Shoot To Kill' - No Trespassing areas throughout. Also, these people view the Economic-affecting Bill 936 as a sham. This bill encourages U.S. business to establish itself on the island to escape the mainland taxation system. A further bonus is cheap labor and little established employee rights regulations for superb exploitation incentive.

OSTRACISM While it's a given that today's American-influenced youth will be coloring their hair following the footsteps of various commercial bigshots - here you observe wide eyes, laughs, bad words and threats! And you can have twice the fun by not observing strict dress codes of males in sporty outfits (baggy if you're a 'rapper'; tight if you like salsa) and females cute and cuddly in tight and small and sexy stuff. And the cops don't like you either.

DESIRE Even though you won't see much of the extremism in punk grooming - out of survival necessities in the outer society - the punks diligently have been pen-palling away to learn about the culture for years... most are pretty up on worldly punk history and trivia to shame us mainlanders. Also, there exists original punk music groups around the island. One of which, with its roots based in 1989, is Lopo Dripido. The following is an interview conducted in English that took place in Puerto Rico April '96 between myself, Yo B and Francisco, Lopo Dripido guitarist. **I'M TALKING TO FRANCISCO**

FROM THE PUERTO RICAN BAND, LOPO DRIPIDO. First, we have to explain what Puerto Rico is. Tropical Island in the Caribbean between the Atlantic Sea and the Caribbean Sea. It's beside the Dominican Republic; one point of the Bermuda Triangle... and it is one of the last colonies that still exists in the free world. What's more, it's a Commonwealth of the United States. The people of Puerto Rico have all the federal rights of



U.S. citizens, including U.S. citizenship, except that they may not take part in mainland politics. Their democratic elections revolve around three mainstays: The Commonwealth party, which is the middle ground, loves the U.S. relations and influence yet wants to remain a special-status entity. The Pro-Statehood party. In strong running with their ever-popular candidate, currently the governor of the Island, and the main newspaper owned by them. And, the Independence party. Consistently holding a 10 percent vote, it is considered a clandestine "Communist" party by many of the other voters. A dark image has been given to them.

Now, would you say Lopo Drido is punk rock? Would you label yourselves punk rock? Your style?... (no answer yet) I'd say Lopo Drido is a punk rock band cause living here in Puerto Rico for the past few months, I definitely see people that are bored with the system. There's conformity in Puerto Rico. Even though there's the oppression by the U.S. you feel as much oppression by the common people. They think of it as the U.S. saved them from poverty and simple living. And now they're Westernized. Car sales are tremendous! Everyone's got a brand new Japanese car. Conformity... conformity... There's money for all the kids to be fed; to be raised. This is a nation going from living a simple life to Blue Collar Job prosperity.

Yeah, that's truth but not truth. I agree that they are like that but also they can't deal with that because they are brought up with what we think is the Puerto Rican way but we are affected by our surroundings. And we are colonized and there's America there... And all these things clash... The U.S. deny Puerto Rican people the rights of liberty.

So, what I find is that the people that have chosen to lead the punk life here, they definitely are ostracized. It's not a trend here. Punk rock hasn't hit the island. In fact it's really a non entity here except for very local artists, the local bands, the local scene. Because of the political situation, I find that there is among the punk rock people a lot of self-education. Because they are on an island, I think I've met a lot of people that have been writing to different magazines and punks from around the world. And learning from different cultures and styles of music. Also, punk history... where it's all from... There is fashion. For sure there's fashion. But also there's misinfor-

mation and there is confusion and we're not so communicated as a whole. So it's a communication gap with the world and you have to build your own bridges to get to it. Apart from TV...

Yea, you have to create it yourself.

For one thing, Maximum RocknRoll isn't sold on the island that you know of... so you have to send away for it. Harder access for alternative media/music. I think the punks here use more initiative to get where they are and what they know/feel/do. There's a feeling also - to do it yourself. To be original. But also, you look for other influences. For sure. Because here, there's never been a punk explosion.

SO THE EARLIEST PUNK ROCK HISTORY IN PUERTO RICO WAS WHEN? ANYTHING IN THE '70S? From what I know - there were dada artists in the mid '80s. One of them listened to punk. I wouldn't say he was a punk. He was a friend of mine's uncle. **DO YOU THINK HE PIONEERED PUNK TO THE ISLAND?**

No.

WHAT'S THE EARLIEST PUERTO RICAN PUNK ROOTS? There was Sham Pain which was a hardcore/metal crossover band formed in the mid '80s. Today, still 2 original members in the band. **DO THEY HAVE ANY RELEASES/RECORDS?**

Yes, I think so.

ANY OTHER PUERTO RICAN BANDS? There was a metal band, Cardinal Sin, that was the first underground band I saw in '87 in a community centre. **WHAT WAS THE OCCASION?** They rented the space just outside of Rio Piedras (south of San Juan)... There were lots of people. **WHAT WAS THE AUDIENCE LIKE?** I think I saw a skinhead. A guy with a shaved head and Misfits shirt. And they played Misfits' covers. So, they were interesting and they were a band to see. **DID THEY DO ORIGINALS?** I think there was a Christian thrash band before them that night. In Spanish. That was interesting. And I think there was actually a rock church. I dunno if it still exists, it was called the "Catacombs". **WHERE WAS IT?** In Boyamon (West of San Juan). **OK. SO WE HAVE SHAM PAIN THAT CAME OUT ABOUT '87. ALSO... CARDINAL SIN... WHO STARTED SINGING ORIGINAL SPANISH LYRICS?** I think Sham Pain. They had one

song that was in Spanish. The other songs were covers. That was the trend - to do covers. **WHAT WERE THE SHAM PAIN LYRICS ABOUT?** About Anarchy. I think it was called 'Rebel Dia'.

AND LOPO DRIDO BEGAN IN '88? In '88 me and the singer (Juanko) met, and in '89 we started playing just as two. Then it grew to 3 then 4... Originally Juanko played timbales (snare drum, smaller drum and cymbal) and I played guitar. And it was called Los Ni they know/feel/do. Rechazo Social (Social Reject) came after that. And it was three. Juanko played bass, [Francisco] guitar, and a drummer, Duamel. From 1989-92. After that was Lopo Drido.

WHAT WERE THE ESSENTIAL CHANGES BETWEEN THE BANDS? We thought Rechazo Social was no longer the same when we started with a new drummer. And we were becoming known and we didn't want to become known back then. **THEY LIKED YOU?** Yeah. Some people liked us. But also, you grow up. We grew up. We wanted to do something new.

Lopo Drido means 'The Rot'

(If you shift the break to Lo Podrido) have been since '92. You've got one cassette out. A few bootleg practice tapes possibly being sold in Mexico. I want to talk about why you guys are punk. You are on an isolated island! Yourself, you did a lot of writing, got your hands on some mags, had pen pals around the world. Exchanges and gifts in the mail... got you your punkdom. Juanko has a similar history. David, your current bassist did a lot of reading on social theories. A lot of reading on social theories. A lot of anarchist reading. He evolved into punk then he started listening to punk music and playing. **WHAT WERE YOUR EARLIEST CONCERTS? WHEN DID YOU KNOW THERE WAS A PUNK SCENE HERE?** I think I met somebody by coincidence that knew some people that were hanging out... spiking their hair. I'd see those people hanging out at a mall which I went to.

SHOPPING MALL?

Shopping mall.

Yea, it seems like a shopping mall society here. In a sense that those are now the public squares. Yea. Somehow yea. Those were like the square. And then afterwards people would go to San Juan in different spots like Tiffany's Pub (Old San Juan bar) or in Isla Verde (Eastward Shoreline of San Juan) near the beach... **IN A HOTEL?** No, just in a place - cocktail lounge. Something like that.

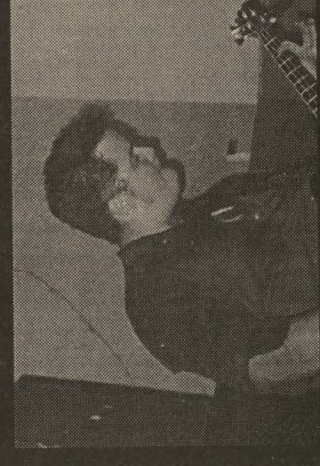
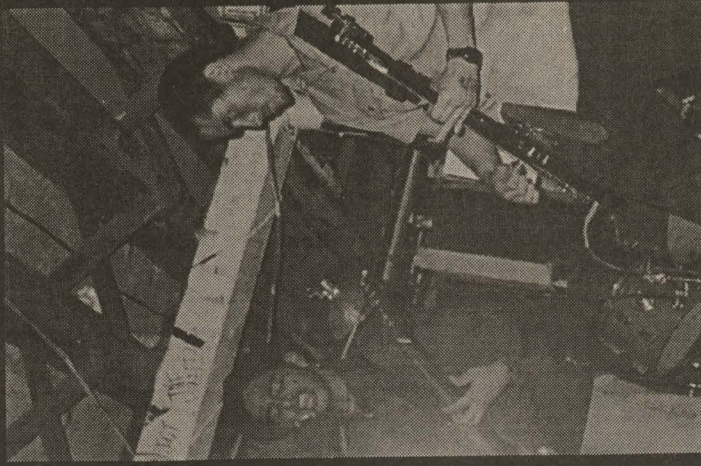
NOW I THOUGHT I RECALLED THERE'S SOME FAMOUS PARTIES ANDY HAD IN THE LATE '80S. Yea, I met Andy and he told me about these people, I never knew these people until I went to his party. **SO HE WAS THE CONNECTION.** He was the connection.

AND HIS CLAIM TO FAME REALLY ARE THESE PARTIES. THROWING JUST KINDA-NICE

CHAOTIC HOUSE PARTIES OF THE TIME. AND WHO WAS THE BAND THAT PLAYED THERE? Crystal Shit. And according to Andy, they only played 3 concerts altogether before breaking up. Two of which were at his parties. Oh- I wanna say before going to Andy's parties... there was a band that wasn't local - not from the metropolitan area. They were from Cabo Rojo the southwest side of the island. And the band was called Corrupted Society. And they were in a not so big colosseum but they played covers or at least if any were originals, they were in English. **DID YOU FIND THE AUDIENCE MEMBERS WEREN'T UNDERSTANDING OR FIGURING IT OUT OR WAS THERE A PUNK CONNECTION.** There was people who understands. If not all, at least a few clue words... Then you imagine the other lyrics. I used to do that and half the time the lyrics I imagined were right.

IS THERE ANY ONE SPOT ON THE ISLAND THAT'S A PUNK HOTSPOT? Cabo Rojo and San Juan... Cabo Rojo has produced a lot. Corrupted Society.. I think Ejercito Rojo (Red Army) might be from there... After Andy's parties the underground grew up but not necessary because of the parties... Sham Pain would know. They managed to get this place - a theatre - called Steps in Rio Piedras and it was the punk club. It's now a storage place. It used to be a theatre then they renovated it as a pub and we rented it for punk shows. It stayed open for about a year... **WELL, TIFFANY'S IS REVIVING ITS BRINGING IN OF PUNK MUSIC.** Yea, but before, people just hung at Tiffany's. There weren't any shows... There was a band from Cabo Rojo, "No More", they kept Steps pumping with punk for two years. They were singing in Spanish and English.

Basically, there was a transition about people finding out about punk music, punk feel, punk philosophy and adapting it onto the island. And, as you mentioned, there were some punk bands that would do English lyric originals or just covers of classic punk music. There was a transition though, where now the punk shows that I see, I see many groups and I haven't yet heard any band sing in English... There wasn't a transition. There was a band that, was like an oi band, or a skinhead band, hardcore band or something like that. And they did one cover in Spanish and I think one song in Spanish, too. The other ones were in English. They were called Abuso Legal (Legal Abuse). Ok. And so finally people started to become original. And confident of adapting punk music to their own language and somehow using it more to their advantage to do their punk thing for the people. Um, now Lopo Drido is one that happens to have, I believe always really, done all original, all Spanish music. Yea. Rechazo Social (pre-L.D.) was like that. That was our statement. It started with that. That was our statement and we didn't know how to play.



These people knew how to play already. And they threw solos and whatever. And we just got our... we just wanted to be heard... whatever. **OKAY. SO YOUR STATEMENT WAS BEING LIKE YOURSELVES... LIKE BEING SPANISH LYRICS...** And that anybody can do it. That's something old. That's punk rock somehow.

I KNOW THAT YOU'VE TRAVELLED A BIT. YOU'VE LIVED IN NYC AND ALSO TORONTO, CANADA. WHAT DIFFERENCES CAN WE REALLY NOTE OF THE P.R. PUNKS FROM OTHER PUNKS THAT YOU'VE KNOWN? DID YOU FIND THAT THERE'S SOME QUALITIES... SOME IDEAS... SOME WAYS... DIFFERENCES? Yea. Well for sure there's a big difference because there in the States, that's where it started. **BUT IN TODAY'S TIMES I'M ASKING - FROM WHAT YOU'VE EXPERIENCED?** But it's been influenced from the past... what is today. And so we didn't have a past... I dunno. It's just more easy to be a punk in the States. **WHY DO YOU FEEL THAT? WHY IS IT HARDER TO BE A PUNK HERE? OSTRACIZATION? SOMEHOW PEOPLE REALLY REJECT YOU HERE MORE?** Yeah, yeah, it's like more like the punks in the beginning. Whatever you want is the beginning. The scene is healthy here because of the work of some people and also media... **SO THE AMERICAN PRESS IS COMING THROUGH WITH THEIR MESSAGE AND THEIR TRENDS.** For sure. Now it's cool. After Nirvana and all of that. That came here. (it's no comparison to the hysteria on the mainland)

DO YOU FIND THAT ITS STILL HARD TO FIND VENUES TO PLAY? OR DO BANDS HAVE A HARD TIME HERE STILL? I DON'T REALLY FEEL THAT I'VE WITNESSED ANY PLACE HERE THAT FEELS COMFORTABLY LIKE A PUNK ESTABLISHMENT. No, basically because its something that's not normal for them. And they can't deal with it. There was a place called La Tea (in Old San Juan) and we played there and that place stayed open like a year and 6 months or something. And we opened that place. The guy liked it and we played there like we were the business - the punks. It started with one day of punk and then became a Thursday to Saturday deal. Even some Sundays. **WHY DO YOU THINK THEY CLOSED DOWN? LACK OF BUSINESS?** No. They didn't have lack of business. They had too much people outside and full inside. **SO PROBABLY NOISE COMPLAINTS OR REGULATION VIOLATIONS.** Noise complaints and the government. Yea. The government that's now come in power. And it was like they filled the streets with cops and they busted everybody in the streets. **WHEN WAS THIS? WHAT YEAR? EARLY '90S? '92-'93...** End of '92 actually.

SO NOW THAT THIS SCENE IS GROWING, DO YOU FIND THAT THERE'S MORE BANDS? Yea, for sure. After La Tea, we had all different kinds of bands. We had pure ska bands, we had psychedellic/experimentation and we had everything... **LIKE HAPPY PSYCHEDELIC?** No, something like Ministry. Ministry-ish, rockish punk bands. Different kinds of bands, skinhead bands, everybody. That was the place. **IS THERE ANY OTHER MAIN-STAYS TO THE SCENE? ANY ZINES?** There's been zines but they don't last much. There's

a zine that's called "Grito y Protesta" (Shout and Protest) and it's been going on to issue 3 or something. It's David's zine, the bass player. (\$4 ppd to: Calle 43, Apt. 4, Tercera Seccion, Sta Juanita Boyamon, PR 00956) **AH, COOL. SO ITS ANARCHIST INFLUENCED PERHAPS?** Uh-huh.

Um, I guess one final thing that I think is important for the English speaking punks is that we really don't know not just the P.R. punk scene, I think there is a lot of Spanish-speaking punk history. There are groups from Hispanic countries from all over the world that are legends now. One I definitely know about that everyone seems to revere is Eskorbuto from Spain. They started 77-78 and ended 93-94. I think they're still playing but its only the drummer. It isn't the two original singers. **BOTH ORIGINAL SINGERS ARE DEAD?** Yea. Within one year one died of AIDS/overdose and other died of an overdose. **WHAT WAS THE LAST ALBUM'S NAME?** It was called "Desmasiados Enemigos" (Too Many Enemies). (made a year before the deaths) **IT SEEMS TO BE A REALLY ANTHEMIC ALBUM. HERE, ANYTIME I'VE EVER HEARD ANY OF THE MUSIC - EVERYONE SEEMS TO KNOW THE LYRICS. ANY OTHER BANDS YOU FIND IMPORTANT FOR HISPANIC PUNK ROCK?** Yea, because I started by hearing Spanish punk. That really influenced me, inspired me, because that's my language. And I could understand it better. And its hard (music)... It could be out there with the Germs... or whatever - the classic - the Misfits, and they're there. **WHAT DO YOU FIND ARE THE "CLASSIC" ONES?** Eskorbuto... Later on with communication in '92, Latin America and Mexico punk came out to us. Disolution Social (Monterrey, Mexico)... Here it's Sinistre Total; R.I.P.... from Columbia I.R.A. ^.. others from Spain are M.C.D. and Los Illegales... La Polla Records record label... But Latin America has a wilder repression - more open repression. Like a whole band being killed (Los Podridos) in Colombia... That's crossing the line and the result... **FOR LOPO DRIDO, WHAT'S THE THEME?** Love theme. It's a theme about loving cop cars, loving that stick, loving that gun, loving sex, loving rock n roll, and fucking people's minds. That's all.

That's the interview. Lopo Drido are currently recording new material and play regularly around the Island in punk concerts (Abby has replaced longtime drummer Luis) and political prisoner or pro-Independence benefits. United Nations' Decolonization Committee has approved resolutions recognizing the inalienable right of Puerto Rico's people to independence and self-determination... Washington and Jefferson denounced the tyranny of British control over their colonies... support denouncement of 100 years of American occupation.

TO CONTACT LOPO DRIDO OR TO GET THEIR EXCELLENT \$6.00 CASSETTE, WRITE TO:

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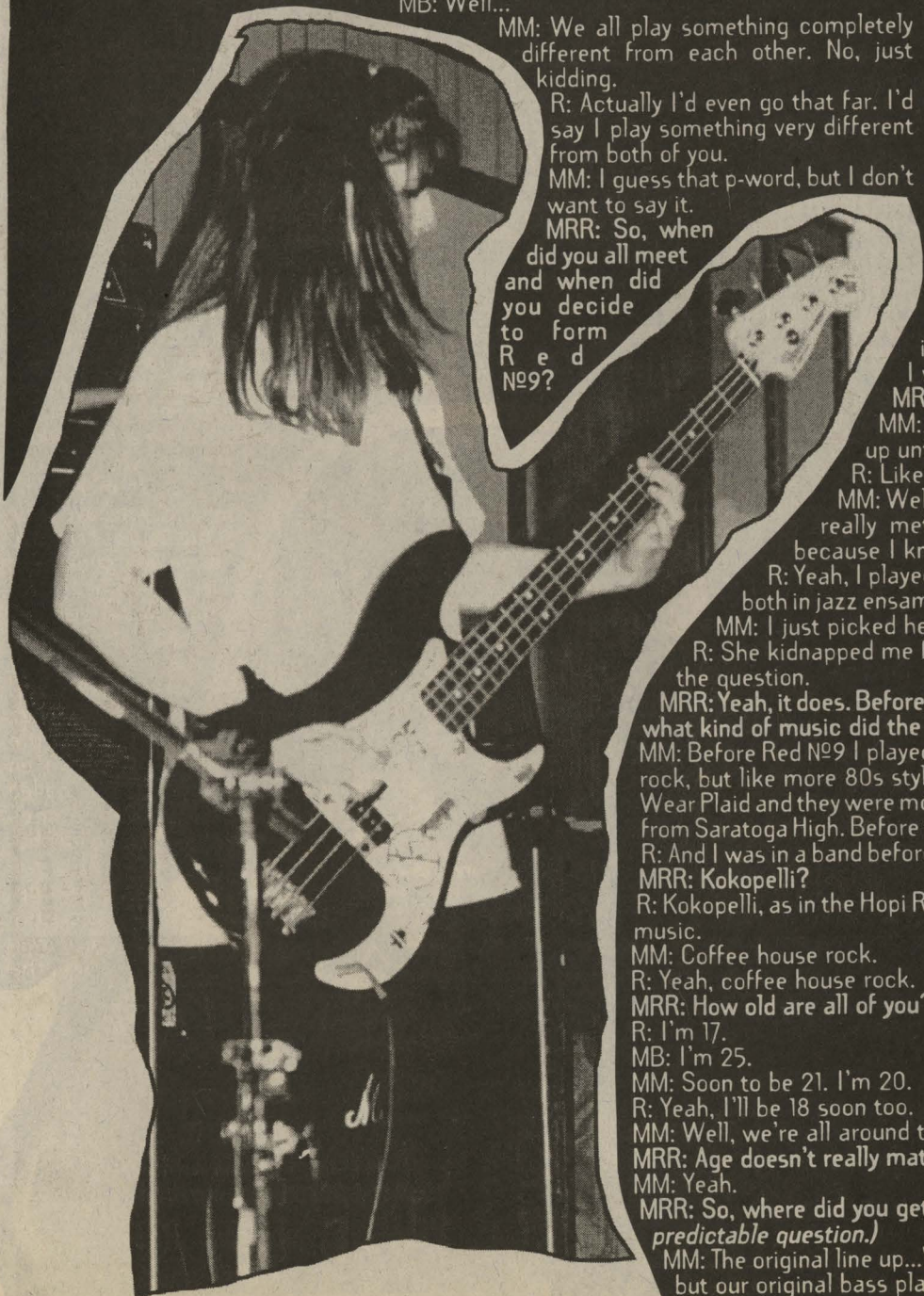
Red 9, a female who formed at the spur of the moment in 1993, have aspired to be more like the stereotypical female boss. They recently teamed up at 50W at 924 Wilma St., playing with Funer-

[illegible]

MB: Well...

R e
No9?

MM: The original line up... We all had red hair. Mine wasn't naturally red, but our original bass player and drummer had naturally red hair. Then



we thought of the whole M&M dye thing. So we just combined it. I mean it doesn't really mean anything. It's not a hardcore name or a pop punk name. It's actually pretty generic.

R: At least it's not one of those 3 letter names. That's as far as I go. There are too many bands out like that.

MB: Like acronyms like RKL.

MRR: So when did Red N9 actually start?

MB: When Michelle M. had a nightmare one night, just kidding.

MM: The band actually started in March of '93. That's when we started to organize things.

MRR: What influences the lyrics and music of Red N9?

MM: I guess I'll start. World issues definitely. A lot of personal issues. Like things I've dealt with throughout my life and political issues. Just personal stories about people I know. The music I write is what comes naturally. All the bands I've liked change throughout the years, so it's just a mish mash of everything I've ever liked.

MB: Michelle M. writes most of the songs and lyrics. But one song I can think of was when I was pissed off because I had this conversation with an ex-friend and I was just writing down stuff and I gave it to Michelle and she made it into lyrics. Other than that I'm still learning.

R: I try to challenge myself with what I play and that's how I came up with my Red N9 style of drumming. I'm not use to this. I'm use to jazz drumming. I'm so much more fit and stronger now that I do this. Now I can't stop speeding things up in the other situation.

MRR: Are you still in the jazz band at school?

R: Yeah.

MRR: How is Saratoga High?

MM: Just like the town it sucks. It's a very white conservative school.

R: All of a sudden it's this fad at Saratoga High to wear Red N9 patches on your clothes and stuff. It's making me completely sick. They are trying to do a yearbook spread and before I wasn't a hugely popular person.

MRR: It probably has something to do with the punk fad.

R: Yeah, people never went out of their way to talk to me, but now they do. I just tell them to fuck off.

MRR: I'm sure it will settle down in a while.

R: Oh, I'm sure it will, but I think it's such a horrible thing having people as a trend.

MB: I think people get brainwashed by what they see on t.v. and hear on the radio. It's like a few years ago we weren't ok, but now we are.

R: Soon country will be cool.

MRR: Do any of you have any favorite bands?

R: As far as drumming goes, the strongest thing is my teacher. He's so incredibly broad. He plays a lot of classical snare and symphony situations. He has a lot of diversity in music.

MM: Right now I like J Church, Leatherface, and Goatboy.

MB: Some bands that influence me are Crimpshrine, Dead Silence, and Malignus Youth.

MM: I guess we should mention that we are influenced by Krupted Peasant Farmers. That's safe to say.

R: I'm the only member not going out with a member of the Krupted Peasant Farmers.

MM: This happened before Red N9, so we're ok people.

MRR: How do you react when people automatically assume that Red N9 is a "riot grl" band?

MB: My reaction is to tell them that we aren't. As far as the riot grl thing, I've never really talked to a riot grl, but it seems like

RED NINE

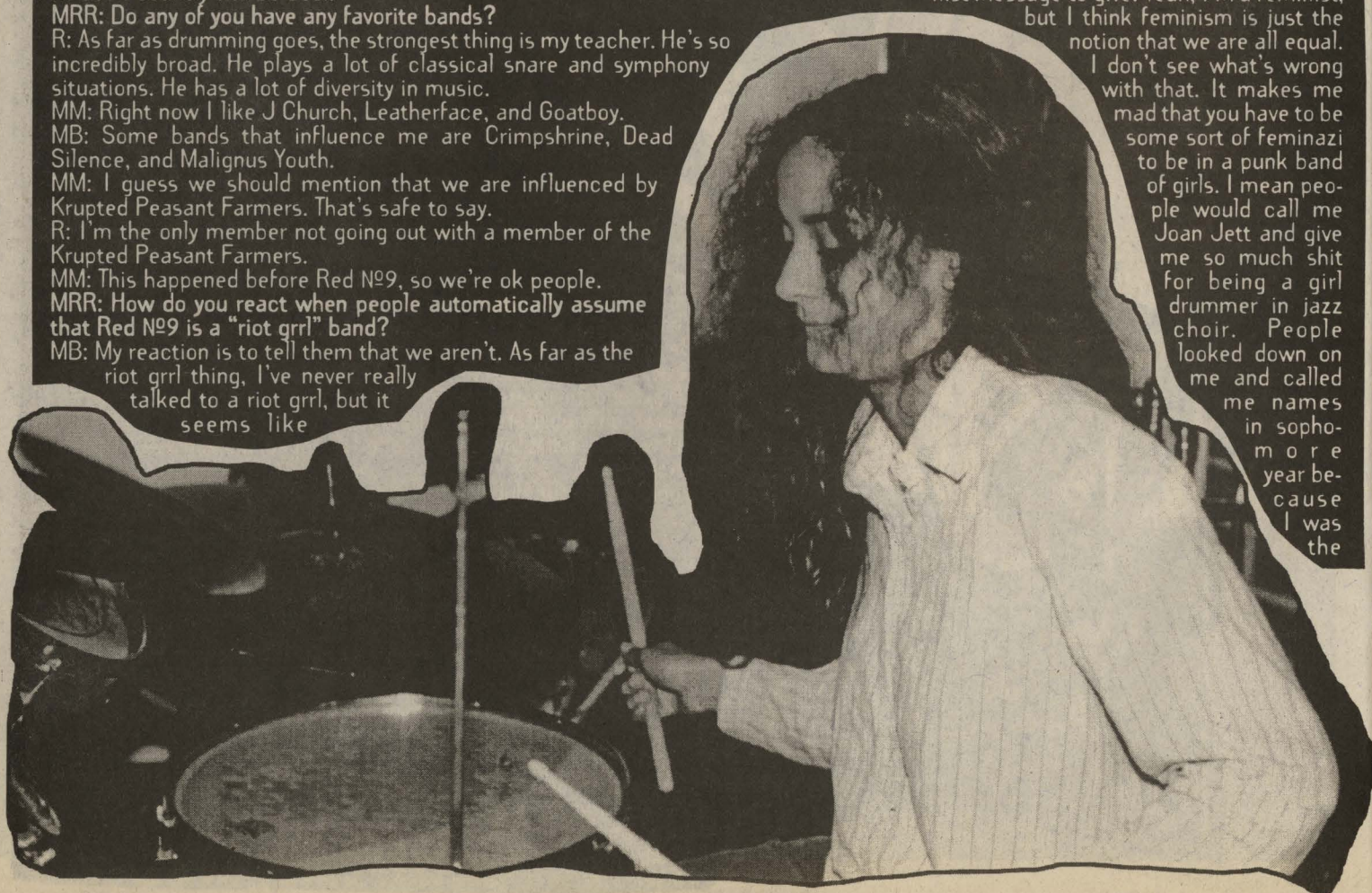
its a big thing. Like proud to be a girl. And its like how different is that from I'm proud to be white? Did you choose to be a girl? No. We are all people and we should be proud of our accomplishments and things like that. I think its just separating us further. Equality won't be achieved by pointing out differences in the way of groups. We are all different, but we are all the same. I'm not about that.

MM: I think the initial concept was good, but now it's just you read about riot grls in a Sassy Magazine. I think that if people really believe in the principle of equality then they will do things and just not say "We are riot grls. We are going to wear barrettes." You don't need to do any of that outward stuff. As long as you are revolutionary on the inside is really what matters.

R: A friend of mine went into The Starving Musician 'cause she wanted to buy a bass. The first thing the guy asked her was if Courtney Love was her idol. She was so pissed off. You don't say that to someone. That's so stupid. It's kind of like that guy yesterday (at a radio show Red N9 did) "Are you angry women?" He was basically saying that the only reason that we would want to do this is because we have some feminist message to give. Yeah, I'm a feminist,

but I think feminism is just the notion that we are all equal.

I don't see what's wrong with that. It makes me mad that you have to be some sort of feminazi to be in a punk band of girls. I mean people would call me Joan Jett and give me so much shit for being a girl drummer in jazz choir. People looked down on me and called me names in sophomore year because I was the



RED #NINE

only female percussionist in the history of Saratoga High (clapping and cheers from both Michelles). I started getting more respect from people because I've shown them that music is my entire life. But now I'm getting fake respect from people and that's what drives me nuts.

MRR: Ok, because you are in an all girl band do you get a lot of sexism?

MM: Since I used to play in a band with guys before and this is my first all girl band, not really. But you always get the macho bands that say "Na, they'll play before us." You know. We've gotten that a few times. I'm not intimidated because I'm pretty confident in the way I sound and I think that we have a lot to offer as far as just different kinds of views. I've heard of other female bands refusing to play with male bands. I think that's really a shame because society includes both men and women and if you're going to work within a community you have to work with both.

MB: I don't think that equal but separate ever worked as far as slavery or anything.

MRR: What kind of audiences do you like to come to your shows?

MM: You start, Rashmi.

R: Not people that are like "I'm more punk than you." There are too many people like that. As long as they are nice people I don't care.

MB: Anyone who wants to come can. Doesn't matter. People with open minds. We were playing a show at Jersey's Cheese Steak and this girl who must have been drunk was standing right in front of Michelle. She had a leather jacket and a cigarette. She was looking at Michelle like she was really into the music.

MM: She was so drunk.

MB: She blew smoke right in Michelle's face. We like friendly people, but not that friendly. (laughter)

MRR: Are any of you straight edge?

MB: I'm not.

MM: Half. I really don't drink too much and I don't do drugs.

MRR: But you aren't into the "Anyone who smokes or does drugs is bad"?

MM: No, no that's just my way of life. I have some leather shoes, but I'm not straight edge.

MB: I think moderation is the key word. People should put their priorities straight and I'll do whatever. No wait. Don't use that. I didn't mean it that way. I mean...

MRR: I'll definitely put that in.

R: I don't do that much. I don't smoke and I'm a vegetarian and I don't have leather shoes. Everyone: Ahhh, wow!

R: I don't do any drugs and I believe in moderation in drinking.

MB: I think that people who are straight edge, well that's cool, but as long as they don't have that holier than thou attitude.

MRR: Are any of you against television?

MM: I think too much t.v. especially for young children is really bad. Well t.v. for everyone is bad. A lot of kids can become anti-social from too much t.v. That's just been my experience. I'm trying to cut down my t.v. watching to never.

MB: I think that t.v. is taking the place of a public forum of communication. I listen to non commercial radio more than I watch t.v. They invite guest speakers and people on the other side call in and stuff. I'm entertained by certain t.v. shows like "the Simpsons", but it's getting out of hand. People are being told what to do and think without even knowing it. It's another moderation thing.

R: Plus, they've got all these Rikis and Montels.

MB: Those talk shows are the worst. One day my roommate was watching one of those talk shows. I think it was Riki Lake and it was called "Please Make Over My Too Sexy Wife". Women were scantily dressed. At the end they put them in these business suits. It was like either you have to be sexy and sleazy or completely the opposite. There's not an in-between.

MM: I love it when Riki has the show "My Friend Wants to Tell Her Friend that You Ain't All That". (laughter)

R: I'm all that and a bag of chips. (more laughter)

MM: Oh Rashmi, but you are.

R: But I am. (even more laughter and some choking on pie)

R: I think that culture is what t.v. makes of it. Like on MTV. It's crazy how young these kids are starting to smoke. I would have never cussed in fourth grade. Its taken them over.

MM: Usually the people who swear a lot don't have much to say. I heard that once. I didn't come up with that.

MRR: So how about "Melrose Place" and "90210"?

MM: Those breed ignorance and discrimination.

R: "Married With Children". Now that's fine television right there.

MM: (imitating Peg Bundy) Oh All!

MRR: So do you have anything else to say? Last comments, upcoming shows, addresses where you can be reached.

MM: Well upcoming shows will be over before this gets printed in MRR so...
If people want to reach us the band or buy t shirts write to Red N9 13039 Ten Oak Way Saratoga, CA 95070 If they want a catalog or to buy records, send a S.A.S.E to Farmhouse Records 448 Madison Dr. San Jose, CA 95123.

Discography: Demo tape (self release, way out of print) 1993; Mary 7" (Farmhouse Records N91, out of print) 1993; Farmhouse Compilation '93 (Farmhouse Records N94) 1994; American Underground Compilation '94, Shreds Volume 2 (Shredder Records) 1995; A Slice of Lemon (Lookout/Kill Rock Stars) 1995; No Hope 12" (Farmhouse N95) 1995; Red N99 Live at 924 Gilman St. 2-23-96 (self release) 1996



Nothing Cool is a great pop punk band made up of four guys hailing out of San Francisco. After forming in Arizona in 1991, they relocated to the Bay Area

around two years ago. Having been around for five years, they are just beginning to get some real notice in the punk scene. It's about time they got more. With one full length out and various 7"s and other projects in the works. Nothing Cool's brand of punk is catching on. They deliver straightforward, upbeat pop punk with a hard hitting edge. Aside from the plethora of descriptive adjectives that tell you virtually nothing about the band, rest assured that Nothing Cool are anything but. This interview took place during the one break that the band allowed themselves in the middle of a grueling five hour session at their practice space, located in a particularly seedy part of SF. On the way into the building, I got offered crack by the hyperactive street personality hanging around outside. The same guy asked me if I knew "that band in there." When I replied, "Yeah, I know 'em", he informed me that in his honest opinion they "rock almost as hard as Aerosmith". But don't take some crack dealer's word for it. Check them out for yourself!

Photos by Summer Stickney.

MRR: Alright, we'll get the ball rolling with an easy one. I want names and instruments.

Theo: My name is Theo and I play drums. Occasionally I do a little backing vocals.

Jeremy: Not if we can help it.

Erik: Only when he sneaks the mic into his room.

Jeremy: I'm Jeremy and I play guitar and sing.

Jeff: I'm Jeff, and I play bass and sing back-ups.

Erik: I'm Erik, and I play guitar and sing.

MRR: Why the big move to San Francisco from Arizona?

Erik: You can't prove that we used to live

in Arizona, so don't even try.

Jeff: Better beer selection.

Jeremy: It's hot in Arizona.

Jeff: I had trouble with my sinuses, and I also wanted to be a bike messenger, just like Puck.

Erik: Actually, the other guys came out a year ahead of me and then I moved here.

MRR: So was the band just in limbo for that year?

Jeremy: No, we played a couple times without him. We played Gilman once and then we played at some backyard party in Oakland with some horrible hardcore band. The crowd kept screaming "You guys suck" throughout the whole show, then the other band, whose equipment we were using, told us the cops came so they could take their stuff and leave.

MRR: How do you guys deal with heckling?

Theo: Oh, we love it.

Jeff and Erik: (in unison) Yeah, heckling's great.

Jeff: We encourage it, actually. Last time we played Gilman we planted someone in the audience to heckle us throughout the show.

Erik: Yeah, but all he really came up with was "You guys are fags!" People have to be more creative than that.

Jeremy: Well, one guy at Epicenter did threaten to burn my house down.

Jeff: He also said that Jeremy's mom was very fat.

Erik: Yeah, and the funny thing is that his mom's a stick, but she's really hairy.

Jeremy: Heh!!!

MRR: Well, how do you guys like the Bay Area scene?

Jeff: The scene in the city is really cool.

Erik: Yeah, the music is great.

Theo: I just wish it was tighter.

Jeff: It's very divided. Everyone tries to

beat out everybody else.

Erik: But, it's a lot better than how it was in Arizona, where there was so much competition. That's another reason we moved.

Jeremy: Yeah, it's more friendly here.

Erik: Well, there probably is more competition now because it's such a trend and everything.

MRR: Getting on the topic of trends, how do you feel about the whole punk is in, flavor of the month/year thing?

Jeremy: I think it's wearing down a lot. It's not as cool anymore. (Nods and assents all around)

Theo: Well, we jumped on the bandwagon just like everybody else.

Jeremy: Yeah, we used to be a rock and roll band.

Erik: We got the inside scoop that long hair's going to be in again soon, so we're all growing our hair out. (At this point Erik and Jeff remove their hats to prove that indeed, they are growing their hair out. Why it extends almost two full inches from their scalps.)

Jeff: Actually, it seems like a lot of wannabe punk rockers went into the club scene, cause they could keep all their piercings.

MRR: Totally, and still be freaks, and of course they can do a lot of drugs and dance like idiots.

Jeff: And wear baggier clothes. They're not quite as constricted.

MRR: How do you guys feel about punk being mainstream, with the high level of major label involvement and its distribution virtually everywhere?

Jeff: I'm drunk. (This was a clever little "catch phrase" devised by the band before the interview to signal when the questions were getting too hard).



Theo: Well, with like Green Day, that's what they wanted to do. More power to 'em.

Jeremy: And if you want to do it, you should just do it.

Jeff: Yeah, but don't hide behind something like Rancid. Don't hide behind an indie when your trying to be major label.

Erik: Yeah, like that headline. . . Surfin' something. . .

Jeff: Oh, "Surfin' the Mainstream yet Keeping Their Integrity." That was a headline in *Rolling Stone*.

MRR: Oh, the irony.

Jeremy: I don't think there is anything exceptionally intelligent to be said about being distributed through a major. It's like we have to work jobs and, we don't necessarily want to work jobs, but we don't look at our music like it's a job. And if you do it for a corporation, you're making money for a corporation, and that's the same as a job. You're making money for the man.

MRR: Okay, you guys moved all the way here from Arizona and then you got hooked up with a label in Texas, Clearview Records. Hovv did that happen?

Erik: Just a sucky fuckin' situation, I guess.

Theo: Nah, we just sent out some demos.

Erik: And Todd (from Clearview) thought he taped over our tape when he really didn't. He was listening to what he thought was the band that he had taped over it with when he realized that he really liked us, even though he thought we were some other band. From then on, it was history. . .

Jeff: And we recorded the full length in January.

MRR: So, your debut album, "Don't Tell Me What To Do", is that the first thing you had out? No 7"s, comps, anything like that?

Jeremy: No, that was it. We didn't even really have enough material for it. We had been together over four years and didn't even have enough fucking songs for a full length.

Jeff: Well, shit, I guess it was about time.

MRR: What else is in the works now?

Theo: We went to Chicago and recorded twenty eight songs. Those are all going to come out on various compilations.

Jeremy: Well, we re-recorded the songs from the album too.

MRR: Why?

Theo: A lot of people didn't like the production- well, we didn't like the production- on the album. It was just not produced well.

Jeff: Very monotone.

Jeremy: We didn't know what the hell we were doing. Every once in awhile when we would be doing something Bart from House of Faith would look at us funny and say "No, that won't sound good at all," but that was about all the direction we got.

Theo: We just have this master plan to re-record the same songs over and over again, like Face To Face. . . (at this point the interview degenerates into a free-for-all slam session centering on Face To Face's habit of putting the same song out on multiple records, comps, 7"s, etc.)

MRR: Back to my original question. What all do you have coming out?

Theo: We have a 7", "Loser's Hall of

Fame", out this summer.

MRR: Loser's Hall of Fame is also the name of a song on the "Don't Tell Me What To Do" album. Are you pulling a Face To Face? Is it the same song?

Jeremy: No, it's a joke that didn't go over well. We thought it would be funny to have, like, the hit single; name the album that, the single that, but people think we're re-releasing the same song.

MRR: Well, rightfully so. . .

Theo: Yeah, people are wondering why we're releasing the same stuff, but that song's not on there at all.

Jeremy: It's all new stuff.

MRR: Why did you put out the album without having anything else out before. Were you looking for instant success?

Theo: No, we just didn't know what the hell we were doing.

Jeff: Todd just asked us to record a full length album and we said okay.

Theo: Yeah, we didn't really think about it. We don't like to think, it sucks.

Erik: I'm drunk.

MRR: How do you guys feel regarding Todd's philosophy regarding promotion for the bands and releases on his label, in that he doesn't believe in doing any?

Theo: It's hard and at the same time it's good, well not good.

Jeff: The label is really just a hobby for him.

Theo: It puts it all in our hands but it also gives us more profit. We get 50X of profit with the album and if he did a bunch of promotion, we'd probably get a lot less. So, it makes it a lot easier for us to give them away for free or really do whatever we want with them. It's not costing us any money, at least. Now, of course with lack of promotion, it means that no one has ever heard of us.

MRR: That's definitely a negative flip side. Jeremy: It means we're going on tour and no one wants to see us.

MRR: So, then you've taken some of that promotion responsibility upon yourself and taken out ads in zines like MRR to have people write to you, enclose a dollar and then you will send them a tape and other free stuff. That's not the most common thing for a band to do.

Jeremy: Well, most bands expect their label to do stuff like that.

MRR: Then, are you planning on staying with Clearview?

Theo: Oh, of course.

Jeremy: Until we're offered something better anyway. Something with a lot of money. Cause we could still keep our integrity if we had a LOT of money. (laughs all around)

MRR: How do you feel prostituting yourself to the punk public? The ads you've run are not necessarily begging for correspondence, but. . .

Theo: No, they are begging.

Jeremy: Yeah, but it really works.

MRR: Has the response been pretty good?

Jeff: Almost too good.

Jeremy: We have to do it all day now. Make tapes, screen patches all goddamn day. Stop fucking writing!

Jeff: I am patch boy.

Erik: I'm drunk.

Jeremy: But seriously, all the stuff's free so all it really costs is time and we can definitely deal with that. Don't stop writing.

MRR: How do you guys pay for it?

Theo and Jeremy: We steal everything from work.

Theo: I used to work at Kinko's.

Jeremy: And now, I work at a copy place so all the copying, everything is free. The only thing we actually pay for is patch material and then the postage is paid for by the dollar people send in.

MRR: What about the tapes?

Theo: We go to tape places and get all the rejects. At Tower Outlet, they sell all the singles that they couldn't pawn off in Tower stores across the country for only a nickel a piece. A hundred tapes is only five bucks.

Jeremy: A lot of records stores used to also have free boxes with tapes to give away, so we'd just take the whole box. They don't really do that anymore.

MRR: Hmmm, I wonder why?

Theo: Uh, we don't know anything about any free tapes.

MRR: So you guys generally send out a tape, a patch, and stickers to people who send in a buck?

Jeff: And a letter and a lyric sheet.

MRR: Anything else in the works that we should know about?

Jeremy: We're coming out with a split with the Lillingtons, who are also on Clearview. It's going to be a split 12" and the first two inches on each side are going to be etchings.

Jeff: So, all we're really doing is releasing a 10".

Theo: What a great idea. Why, it's a wonderful ideal!

Jeremy: It only costs a few cents more to make it glossy and do it full color, so you might as well. I hate vinyl, especially 7"s, that come with like a zeroxed cover that's held together by the bag. We like to present stuff better than that.

Theo: And our latest 7" looks really good. (Wink, wink) Aside from the "Loser's Hall of Fame" 7", we're on the Too Many Records compilation, "Wood Panel Pacer Wagon With Mags", and we're also doing the next Just Add Water compilation.

MRR: What is the future for Nothing Cool? Tour plans?

Theo: We're doing a two week tour in the beginning of July. Down the coast, then over to Arizona, up through Colorado, and back down through Oregon. A lot of it is going to be parties, basements, record stores, that kind of stuff. I think that will actually be a lot of fun.

Jeff: We'll end up playing out the back of the van.

Erik: And after the tour, we'll be shooting our video.

Jeff: We're really big in Japan.

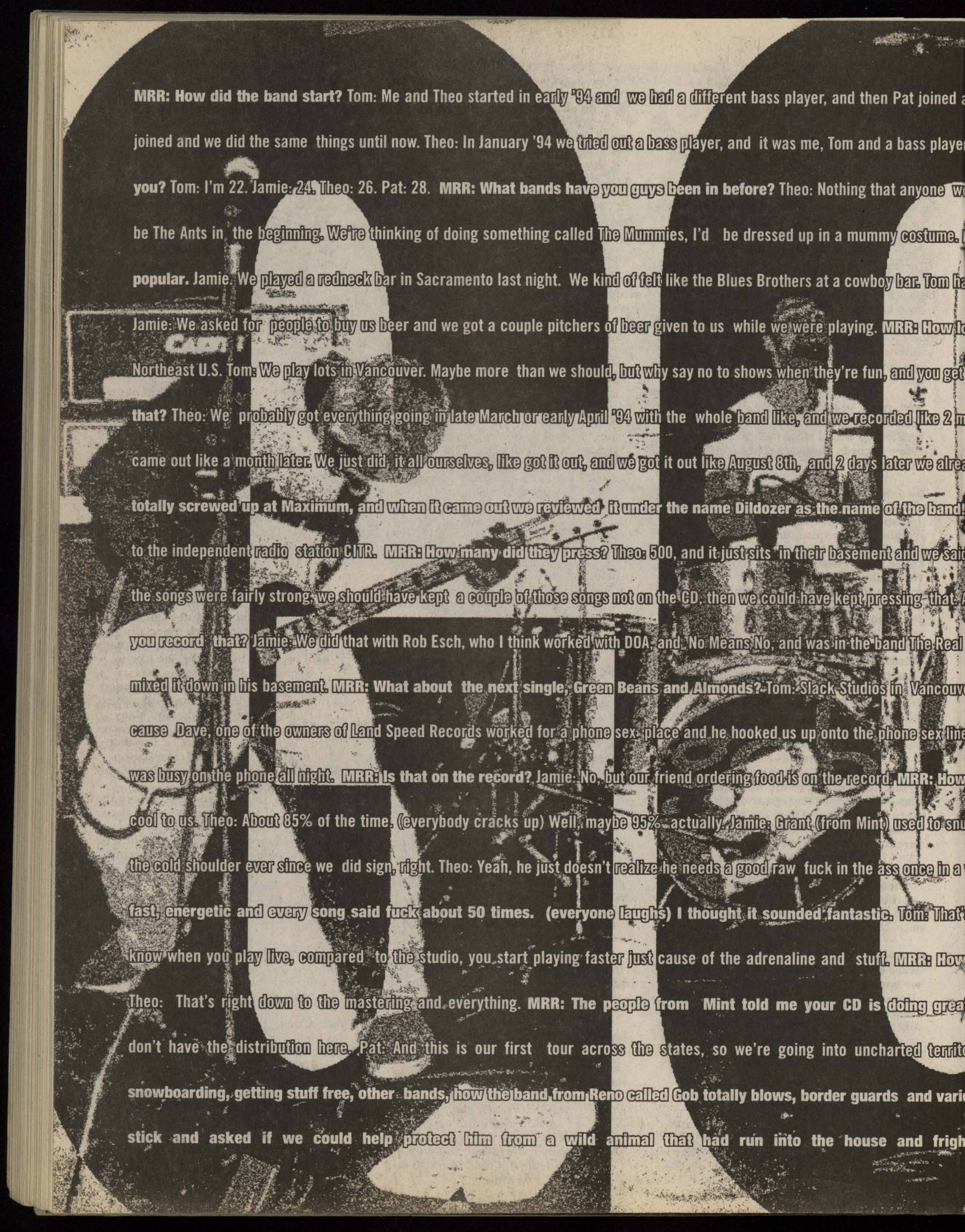
MRR: On that positive note, why don't we wrap this thing up? Give all the nice people your P.O. box and bid them farewell.

Jeff: Alright, the P.O. box is. . . wait, I have to look. We don't write ourselves so we don't have it memorized. Alright, it's: P.O. Box 642634, San Francisco, CA 94164-2634. Farewell, nice people.

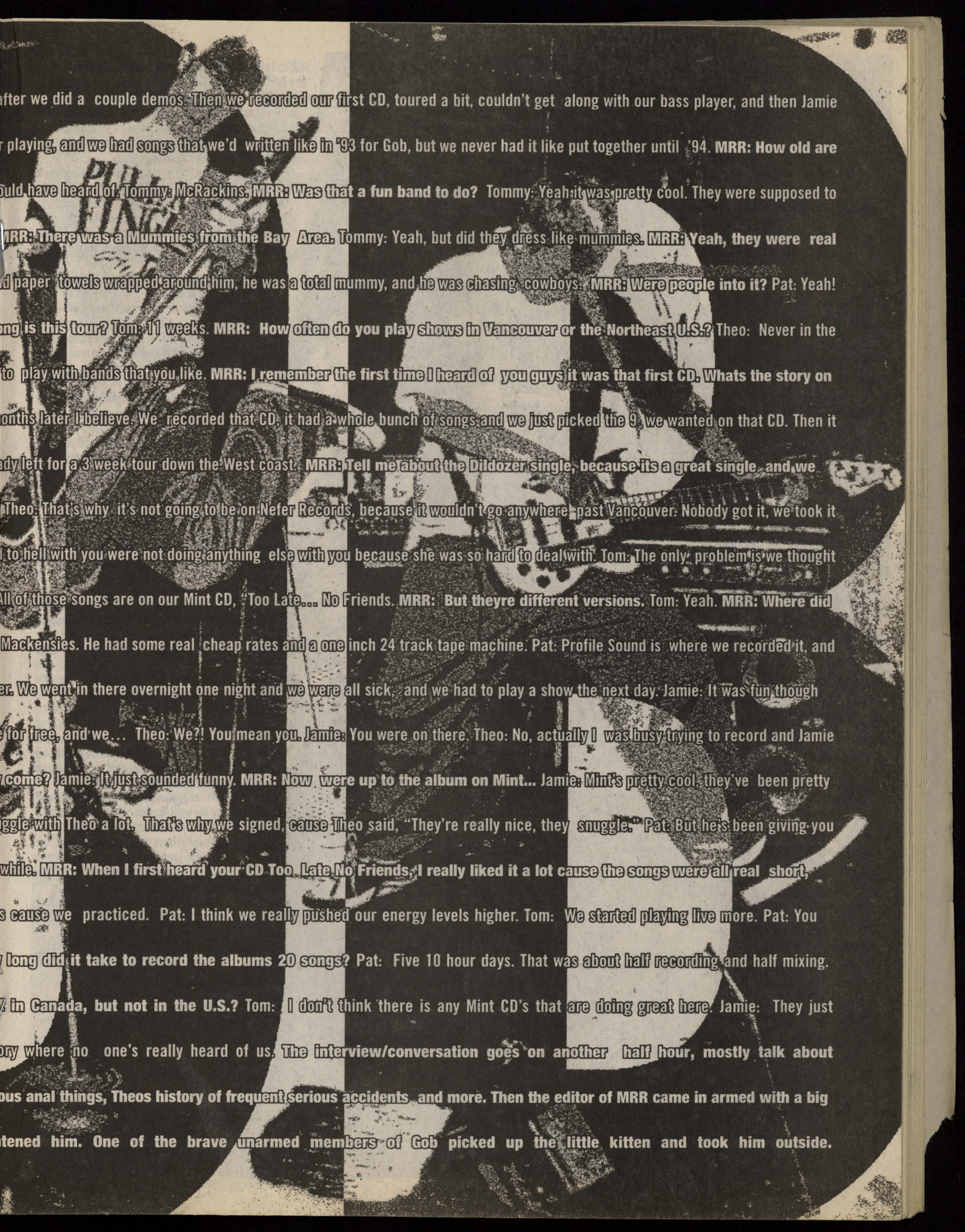
MRR: Any last words, final comments?

Jeremy: We're drunk.

That's about it. Write Nothing Cool, send 'em a buck, and get your very own grab bag of free stuff. Oh, and buy their CD. You won't regret it, unless you really like Aerosmith, of course.



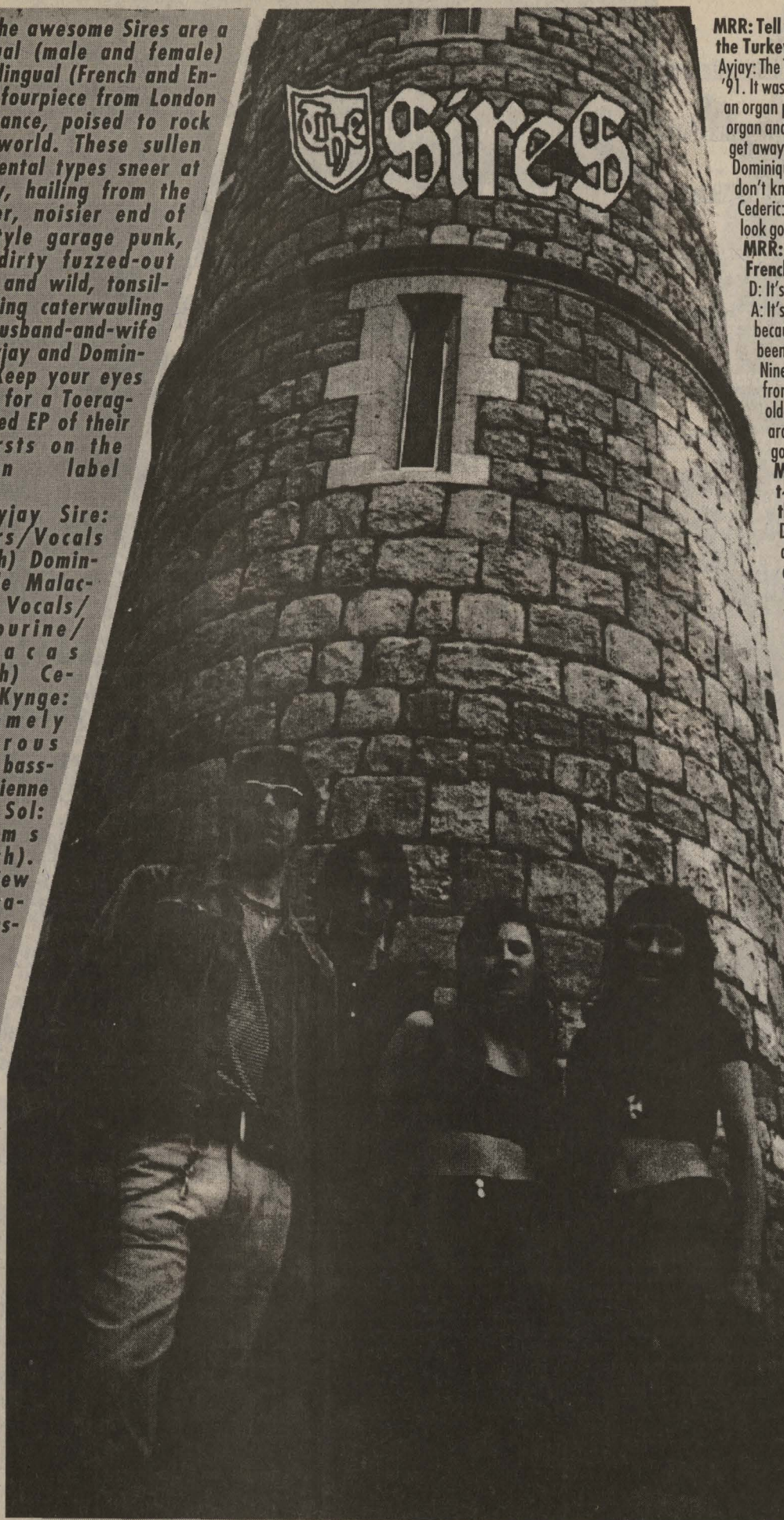
MRR: How did the band start? Tom: Me and Theo started in early '94 and we had a different bass player, and then Pat joined and we did the same things until now. Theo: In January '94 we tried out a bass player, and it was me, Tom and a bass player you? Tom: I'm 22. Jamie: 24. Theo: 26. Pat: 28. **MRR: What bands have you guys been in before?** Theo: Nothing that anyone would be The Ants in the beginning. We're thinking of doing something called The Mummies, I'd be dressed up in a mummy costume. **MRR: How popular.** Jamie: We played a redneck bar in Sacramento last night. We kind of felt like the Blues Brothers at a cowboy bar. Tom had Jamie: We asked for people to buy us beer and we got a couple pitchers of beer given to us while we were playing. **MRR: How long Northeast U.S.** Tom: We play lots in Vancouver. Maybe more than we should, but why say no to shows when they're fun, and you get that? Theo: We probably got everything going in late March or early April '94 with the whole band like, and we recorded like 2 months came out like a month later. We just did it all ourselves, like got it out, and we got it out like August 8th, and 2 days later we already totally screwed up at Maximum, and when it came out we reviewed it under the name Dildozer as the name of the band. **MRR: How to the independent radio station CTR.** **MRR: How many did they press?** Theo: 500, and it just sits in their basement and we said the songs were fairly strong, we should have kept a couple of those songs not on the CD, then we could have kept pressing that. **MRR: How you record that?** Jamie: We did that with Rob Esch, who I think worked with DOA, and No Means No, and was in the band The Real mixed it down in his basement. **MRR: What about the next single, Green Beans and Almonds?** Tom: Slack Studios in Vancouver cause Dave, one of the owners of Land Speed Records worked for a phone sex place and he hooked us up onto the phone sex line was busy on the phone all night. **MRR: Is that on the record?** Jamie: No, but our friend ordering food is on the record. **MRR: How cool to us.** Theo: About 85% of the time. (everybody cracks up) Well, maybe 95% actually. Jamie: Grant (from Mint) used to snub the cold shoulder ever since we did sign, right. Theo: Yeah, he just doesn't realize he needs a good raw fuck in the ass once in a while. **MRR: How fast, energetic and every song said fuck about 50 times.** (everyone laughs) I thought it sounded fantastic. Tom: That's how you know when you play live, compared to the studio, you start playing faster just cause of the adrenaline and stuff. **MRR: How Theo:** That's right down to the mastering and everything. **MRR: The people from Mint told me your CD is doing great don't have the distribution here.** Pat: And this is our first tour across the states, so we're going into uncharted territory snowboarding, getting stuff free, other bands, how the band from Reno called Gob totally blows, border guards and various stick and asked if we could help protect him from a wild animal that had run into the house and frightened



after we did a couple demos. Then we recorded our first CD, toured a bit, couldn't get along with our bass player, and then Jamie
r playing, and we had songs that we'd written like in '93 for Gob, but we never had it like put together until '94. **MRR: How old are**
ould have heard of Tommy McRackins. **MRR: Was that a fun band to do?** Tommy: Yeah, it was pretty cool. They were supposed to
MRR: There was a Mummies from the Bay Area. Tommy: Yeah, but did they dress like mummies. **MRR: Yeah, they were real**
d paper towels wrapped around him, he was a total mummy, and he was chasing cowboys. **MRR: Were people into it?** Pat: Yeah!
ong is this tour? Tom: 11 weeks. **MRR: How often do you play shows in Vancouver or the Northeast U.S.?** Theo: Never in the
to play with bands that you like. **MRR: I remember the first time I heard of you guys, it was that first CD. Whats the story on**
months later I believe. We recorded that CD, it had a whole bunch of songs and we just picked the 9 we wanted on that CD. Then it
dy left for a 3 week tour down the West coast. **MRR: Tell me about the Dildozer single, because its a great single and we**
Theo: That's why it's not going to be on Nefer Records, because it wouldn't go anywhere past Vancouver. Nobody got it, we took it
to hell with you were not doing anything else with you because she was so hard to deal with. Tom: The only problem is we thought
All of those songs are on our Mint CD, "Too Late... No Friends. **MRR: But theyre different versions.** Tom: Yeah. **MRR: Where did**
Mackensies. He had some real cheap rates and a one inch 24 track tape machine. Pat: Profile Sound is where we recorded it, and
er. We went in there overnight one night and we were all sick, and we had to play a show the next day. Jamie: It was fun though
for free, and we... Theo: We?! You mean you. Jamie: You were on there. Theo: No, actually I was busy trying to record and Jamie
come? Jamie: It just sounded funny. **MRR: Now were up to the album on Mint...** Jamie: Mint's pretty cool, they've been pretty
uggle with Theo a lot. That's why we signed, cause Theo said, "They're really nice, they snuggle." Pat: But he's been giving you
while. **MRR: When I first heard your CD Too Late No Friends, I really liked it a lot cause the songs were all real short,**
s cause we practiced. Pat: I think we really pushed our energy levels higher. Tom: We started playing live more. Pat: You
y long did it take to record the albums 20 songs? Pat: Five 10 hour days. That was about half recording and half mixing.
% in Canada, but not in the U.S.? Tom: I don't think there is any Mint CD's that are doing great here. Jamie: They just
ry where no one's really heard of us. The interview/conversation goes on another half hour, mostly talk about
ous anal things, Theos history of frequent serious accidents, and more. Then the editor of MRR came in armed with a big
tened him. One of the brave unarmed members of Gob picked up the little kitten and took him outside.

The awesome Sires are a bisexual (male and female) and bilingual (French and English) fourpiece from London via France, poised to rock your world. These sullen Continental types sneer at melody, hailing from the harsher, noisier end of 60s-style garage punk, with dirty fuzzed-out guitar and wild, tonsil-shredding caterwauling from husband-and-wife duo Ayjay and Dominique. Keep your eyes peeled for a Toerag-produced EP of their outbursts on the German label Twist.

Ayjay Sire:
Guitars/Vocals
(British) **Dominique de Malacarne:** Vocals/
Tambourine/
M a r a c a s
(French) **Cederic Kyng:**
Extremely
lecherous
French bass-
ist **Fabienne Del Sol:**
D r u m s
(French).
Interview
by **Graham Russell.**



MRR: Tell me about the band you were in before this, the Turkey Necks, which is the origins of The Sires.

Ayjay: The Turkey Necks were formed in Limoges in France in '91. It was basically The Sires minus Fabienne. We also had an organ player. It was basically the same idea, but plus an organ and we did a lot more covers. It was an excuse to just get away with playing any old how!

Dominique: And we didn't know how to play and we still don't know how to play!

Cederic: I'm just there to hold the bass. I hold the bass and look good for the girls. I hold the bass and the girls come!

MRR: Tell me about Limoges (where all the French members of the band are from).

D: It's in the centre of France, a small town.

A: It's actually really well known by a lot of Americans, because all the big bands go there. The Brood have been there, the Mummies have been there, Devil Dogs, Nine Pound Hammer. A hell of a lot of hardcore bands from New York as well. It's got a predominantly older population, but the young people really move around and there's a lot of grants from the local government, so it's really easy to organise a gig.

MRR: (Ayjay is the sole English member of t-e band). Ayjay, what were you doing there?

D: It's a long story. In '88 I was barely 18 years old and I moved to England because S wanted to get away from my parents sort of thing and I wanted to see the place where it was all happening. I spent about three years here, I met Ayjay and then we decided to get married and move back to my hometown in France. When we got there I'd lost many of my old friends, you know what it's like, but then we met Cederic and other people, and we decided to form a band because it was so boring down there! We'd never played before.

MRR: You formed The Sires in December '95. How did the Turkey Necks become The Sires?

A: We moved back to London and the band split amicably. They carried on and now they're a band called The School Bullies. We just carried on with the same idea.

D: What happened was that Cederic moved here because he had a girlfriend who lived here, so he moved back here before us and we were fed up with France so we moved back to London and hooked up with Cederic again and then Fabienne came.

A: We really wanted a drummer who couldn't play too well! We don't like people who do a lot of fills and all that.

D: We could have got another drummer, but we waited for her to come over. With someone else it wouldn't have been part of the family.

C: And she's very sexy! She's a very sexy girl! Very sexy drummer! The best! Take a look!

MRR: When you were still in Limoges, did you follow the London garage-punk scene?

A: We knew what was going on.

D: We had the movies and records they were doing at Toe Rag. Every one knew what was going on in London.

C: London and Limoges are really the same! They both start with "L" and in French "Londres" begins with "L" and ends with "S", like Limoges! "L" and "S"!

A: That's bollocks! About 6 months ago we went to a Headcoats gig and they actually said, "This one is for everybody from Limoges!" They didn't say, "This is for all the French people," it was "Everybody from Limoges!"



C: We should put some naked girls on the cover so we can sell a lot! They can sell it at porn shops! I go to the porn shop every week so I can see my record and I'll be proud! Fabienne and Dominique naked, and they can put guitars between their legs!

(News flash! The Sires won't have to take this approach after all — this interview was conducted shortly before the record deal with Twist came through)

MRR: Tell me about recording your demo tape at Toerag.

D: It's simple and easy and you don't have to worry about anything.

A: It's cheap and you get the sound you want.

C: And Liam is a very sexy boy! We like to go there because we see his butt when he's walking with very tight pants! We can see his butt and we like it! Especially the drummer, she likes it! (Gossip fans: Liam is Fabienne's boyfriend). But he's a very sexy man, anyway. We



D: There were lots of people from Germany and Japan and whatever and they said Limages, not France. It was weird!

C: Ho! Japanese girls!

MRR: What is it about garage punk that you like?

D: It's noisy! It's easy to play! Well, nothing is really easy to play.

MRR: Do you think being half-female and half-French makes The Sires sound different from other London-based garage-punk bands?

A: No. I think it's different because it's different people writing the songs, that's all. I think that's bullshit. Maybe the drums sound lighter than a male drummer because Fabienne hasn't got as many muscles. And it's a girl's voice on some of the songs. I'm getting sick of the obsession with girl bands. There seems to be a lot of girl bands who're making it and they're making it because they are girls. I saw the Trashwomen and they were crap! I know loads of bands who play as badly as them.

C: But they're sexy!

A: But you're talking about them. The music isn't sexy — it's badly-played surf!

D: I don't think being French has much to do with it, because we listen to the same music as everybody else here. We all have the same influences.

MRR: You have a song ("Tell It Like It Is") featured on an upcoming Alopecia Records compilation album (Sir Bald Diddley's record label). Any plans to release a 7" single of your own?

A: We're thinking of putting one out ourselves as cheaply as possible. We've figured it out: if we print 500 singles on only one side and with two tracks on it and nothing on the label and we print the cover ourselves, we can afford to do it!



like his accent when he says, Bonjour! Au revoir! Mes amis! We like it when people speak French to us!

D: Shut up!

MRR: Dominique, I first knew you as a go-go dancer at Fratsnacks long before I knew you had a band of your own (she dances on platforms alongside the likes of Babzotica and Sophie from the Diaboliks at Fratsnack parties).

D: It all started when Babz gave me a ring and asked would I do it. I'm an ex-ballerina, actually — I studied it for 12 years. I've always enjoyed dancing and being on a stage and making a fool of myself!

MRR: (Ayjay and Dominique swap vocals on songs). How do you decide which songs you're going to sing and which ones Dominique will sing?

A: I often write one and think, I'm going to sing this one, and then she says, I want to sing it! And she has her own way. I don't know. It just falls into place. Sometimes I female angle, specifically for her.

MRR: You can always tell when it's going to be a

Dominique song because it's heralded with a blood-curdling scream!

Ds No it doesn't! You have to do a bit of screaming, I think. Ayjay probably doesn't do enough of it.

A: We're actually in the process of learning to sing! The next song we're going to do will be a duet. Our first. And we're actually going to sing it properly.

C: (Gives his theory). There's something I've got to tell you! He always gives Dominique the crappiest songs! He gives the worst to Dominique and keeps the easy ones for himself! So everyone says, Dominique, she's a bad singer! So what do you have to say to that, huh? Nothing!

(This leads to a discussion of how Dominique's totally feral vocal style, punctuated by shrieks and devoid of conventional ideas of femininity, has divided opinions).

D: People have said I can't sing and I don't care.

MRR: But you're in a garage-punk band!

Your voice is very punk rock.

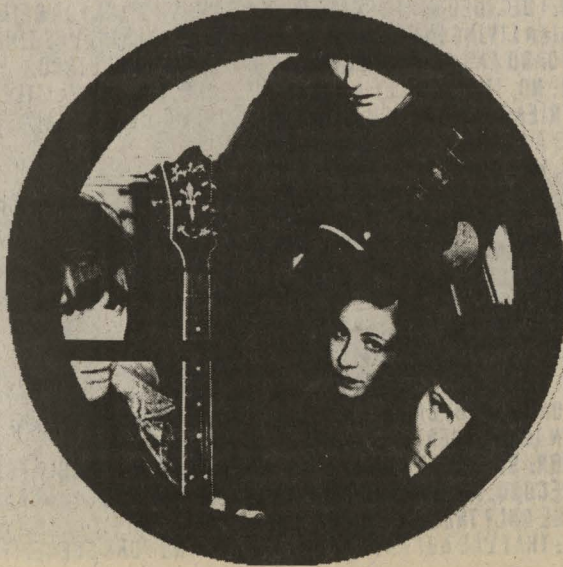
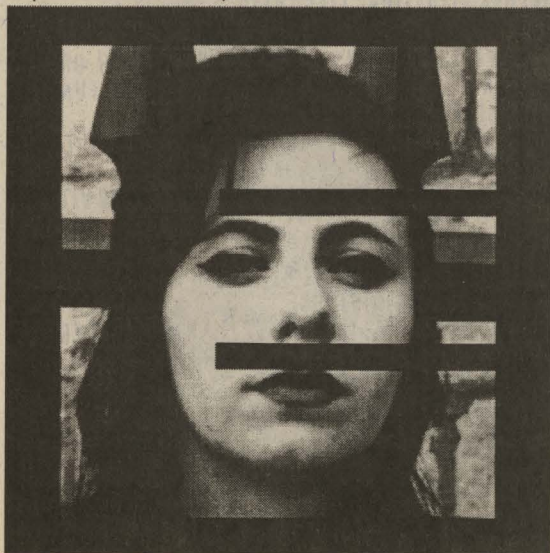
A: People have come up and said she sounds like Siouxsie, but that's just because they both have black beehives.

MRR: You sound more like early Patti Smith.

D: Wow. That's really a compliment.

C: (Turning to me). So what do you think of my sexual attraction?

A: No, you don't ask the questions, *he* asks the questions!





PUNK ROCK FUCKWITS SINCE 1994

THE NEWTOWN GRUNTS, FROM GLENROTHES IN FIFE, ARE BECOMING PRIME MOVERS ON THE SCOTTISH PUNK SCENE, PLAYING HELL FOR LEATHER SKA/PUNK COMBINED WITH A FRANTIC - AND VERY FUNNY - LIVE SHOW. THEY'VE JUST PUT OUT THEIR FIRST EP ON FLOTSAM & JETSAM RECORDS AND I CAUGHT UP WITH THEM FOR A QUICK INTERVIEW AFTER AN EXTREMELY SWEATY NIGHT AT THE TAP O' LAURISTON IN EDINBURGH. OH YEAH, AND THERE'S FUCKING MILLIONS OF THEM... LYNNE, ROD AND NORRI (VOCALS), SKINZ AND GAVIN (GUITARS), PAUL (BASS) AND ADAM (DRUMS).

MRR: YOU'VE JUST RELEASED AN E.P. CALLED "NO SOAP IN GLASGOW". WHY WAS IT CALLED THAT?

L: BECAUSE THERE'S NO SOAP IN GLASGOW.

R: IT WAS OUR YEEGIE SINGER NORRI'S IDEA. (YEEGIE - GLASVEGIAN: A PERSON FROM GLASGOW)

N: I DECIDED THAT BECAUSE I GET SO MUCH STICK FOR BEING A GLASVEGIAN LIVING IN EDINBURGH. SO I DECIDED THAT IT WAS TIME I TOOK IT ON BOARD AND ADMITTED I WAS A SOAP DOGGING BASTARD.

R: NO, IT'S TOTALLY A JOKE, IT'S, LIKE, GIVING A LITTLE NOD TO OUR FRIENDS IN GLASGOW. BUT SOME PEOPLE DIDN'T TAKE IT AS A JOKE WHICH IS A SHAME.

A: WHO DIDN'T?

R: A COUPLE OF PEOPLE IN GLASGOW. IT'S A BIT OF A SHAME BECAUSE IF THEY KNEW US THEY'D KNOW IT WAS JUST A JOKE.

N: TO KNOW US IS TO LOVE US, REALLY.

MRR: SO, DO YOU LIKE GLASVEGIANS?

S: NO, I HATE THEM.

L: I LOVE GLASVEGIANS.

N: I AM A GLASVEGIAN.

S: GLASGOW'S ACTUALLY A NICE PLACE. IT'S THE PEOPLE THAT LIVE IN IT. I ONCE GOT MY CAR STEREO NICKED IN GLASGOW AND I'VE NEVER FORGIVEN THE FUCKERS. (LAUGHTER)

MRR: SO YOU'VE NOT HAD ANY REAL PROBLEMS IN GLASGOW FROM THE RECORD. I'D HEARD YOU HAD A PROBLEM IN A GIG IN DUNDEE. WAS THAT THE ONLY TROUBLE YOU'VE HAD AT A GIG?

R: THAT WAS NOT ANYTHING TO DO WITH THE PUNK SCENE, IT WAS JUST AN

ISOLATED INCIDENT WITH A CROWD FULL OF FOOTBALL CASUALS.

S: WE GOT 50 GIGS WORTH OF VIOLENCE IN ONE NIGHT. I'VE NEVER SEEN ANY VIOLENCE AT ANY OF OUR GIGS, AND THEN THIS ONE FILLED THE HOSPITAL.

MRR: HOW DOES THE BAND DEAL WITH VIOLENCE?

R: RUN AWAY.

A: HIDE BEHIND THE BAR. WE'RE PACIFISTS.

N: I'M NOT A PACIFIST OKAY, I DON'T WANT TO DO DOWN AS A PACIFIST. ALRIGHT?

S: NORRI OUR SUPERHUMAN STREETFIGHTER WASN'T AT THAT GIG. WHO KNOWS WHAT WOULD HAVE HAPPENED IF HE HAD BEEN. ONE MORE PERSON HIDING IN A CUPBOARD PROBABLY.

MRR: DO YOU THINK YOU CAN TALK PEOPLE DOWN WITH A SENSE OF HUMOUR SINCE THE BAND'S KNOWN FOR THEIR HUMOUR AND STAGE ANTICS? DO YOU THINK YOU CAN DEFUSE SITUATIONS LIKE THAT?

R: WELL IT EITHER GOES ONE OF TWO WAYS. IT EITHER DEFUSES IT OR IT MAKES IT WORSE. THEY EITHER LIKE US AND THINK WE'RE FUNNY, OR THEY DISLIKE US AND THINK WE'RE ARSEHOLES FOR TRYING TO BE FUNNY IN THEIR PUB. WHICH I THINK IS WHAT HAPPENED IN DUNDEE.

S: THEY DIDN'T LIKE ALL YOUR FOOTBALL CASUALS JOKES. THE RIOT STARTED ABOUT THREE SONGS IN.

MRR: LYNNE, WHAT'S IT LIKE BEING THE ONLY FEMALE IN A BAND WITH SIX GUYS?

L: IT'S A FUCKING NIGHTMARE.

R: IT WOULDN'T BE THE FIRST TIME YOU'VE BEEN WITH SIX GUYS.

MRR: I BELIEVE YOU HAVE A FEMINIST JOKE.

L: RIGHT, YOU'VE GOT SANTA CLAUS, THE PERFECT MAN AND THE PERFECT WOMAN IN ROOM WITH SOP LYING ON THE FLOOR. WHO PICKS IT UP?

MRR: I DON'T KNOW, WHO PICKS IT UP?

L: THE PERFECT WOMAN 'COS THE OTHER TWO DON'T EXIST.

S: SURELY THAT JOKE'S SEXIST.

L: TOO FUCKING RIGHT IT IS.

MRR: DO YOU EVER GET HASSLE WITH THE AUDIENCE BEING SEXIST, OR IS IT JUST FROM THE BAND?

A: JUST OFF ROD.

L: THE ONLY SEXIST COMMENTS I'VE EVER HAD HAVE BEEN FROM WOMEN SO THAT SAYS SOMETHING.

MRR: WHAT DO THEY SAY?

L: GET YER TITS OOT.

N: NO, I THINK THAT WAS FOR ME OR ROD. IN FACT, I THINK IT WAS FOR ROD, BUT I GOT MINE OUT.

MRR: SKINZ, YOU WERE RECENTLY ON HOLIDAY IN AMERICA. WHAT WERE YOUR IMPRESSIONS OF AMERICA?

S: I MET TIM YOHANNAN AND TIM WAS VERY NICE.

MRR: WHAT DO YOU THINK OF L.A.

S: IT WAS NICE, I HAD A NICE DAY.

R: NICE? A FUCKING CUP OF TEA'S NICE. A TOWN ISN'T NICE, A TOWN IS VIVID, ENLIGHTENING, ENRICHING, VIBRANT, SCARY...

N: SOMEBODY ONCE SAID THAT TO ME ABOUT SEX. I WONDER IF YOU'VE BEEN SEEING THE SAME GIRLS AS ME ROD. I HAD SEX WITH HER AND I SAID IT WAS NICE AND SHE SAID NICE WAS A CUP OF TEA.

S: IT WAS REALLY WEIRD OVER THERE BECAUSE ALL THE PUNKS WERE INTO BANDS LIKE CRASS AND THE SUBHUMANS AND THE EXPLOITED.

N: WHEREAS OVER HERE EVERYONE'S INTO NOFX, RANCID AND GREEN DAY. ALL THOSE SHIT AMERICAN BANDS.

R: NORRI, MAYBE YOU WERE SHAGGING A CUP OF TEA.

MRR: THE BAND'S FAMOUS FOR ITS ANTICS. I HEARD THAT ONE BAND MEMBER WENT HOME WITH A POLICEWOMAN AND HAD SEX WITH THIS POLICEWOMAN? IS THIS TRUE?

L: IT WASN'T ME.

A: EM - UM - ERM - YELL: AYE.

S: YOU WERE WEARING AN ANTI-POLICE T-SHIRT AND WHAT HAPPENED?

A: WELL, SHE SAYS I LIKE YOUR T-SHIRT. I SAID THANKS VERY MUCH AND SHE SAYS, GUESS WHAT I DO AND SHE TOLD ME.

S: AND IT DIDN'T PUT YOU OFF?

N: HE WAS WEARING A T-SHIRT WITH A COP CAR GOING OVER A DOCKSIDE AND SHE SAID SHE FOUND IT HILARIOUS. SO SCOT-

TISH POLICE HAVE A SENSE OF HUMOUR. FOR ALL YOU AMERICANS.

R: THAT'S NOT THE ONLY THING SHE FOUND HILARIOUS, EH?

S: I HEARD SOMEBODY WROTE SHAME ON YOUR VAN AFTER THAT.

L: DID SHE SHOW YOU HER SIREN?

A: AYE AYE AYE, HELMET, TRUNCHEON, HANDCUFFS: HEARD THEM ALL.

MRR: GOING FROM THE POLICE TO POLITICS, WHERE DOES THE BAND STAND POLITICALLY? WHAT DO YOU THINK OF SCOTTISH INDEPENDENCE FOR EXAMPLE?

R: WELL I JUST THINK, AND I'M GOING TO BE SERIOUS HERE, THAT THESE DAYS EVERYONE IS MOVING TOWARDS ONENESS, TOGETHERNESS AND I

THINK PUTTING UP A BORDER ON OUR OWN DOOR STEP IS OUTDATED AND RIDICULOUS. IT'S GOING TO CAUSE PSYCHOLOGICAL AND PHYSICAL BARRIERS AND THE LESS POLITICIANS THERE ARE IN SCOTLAND THE BETTER.

MRR: ARE YOU PROUD OF BEING SCOTTISH?

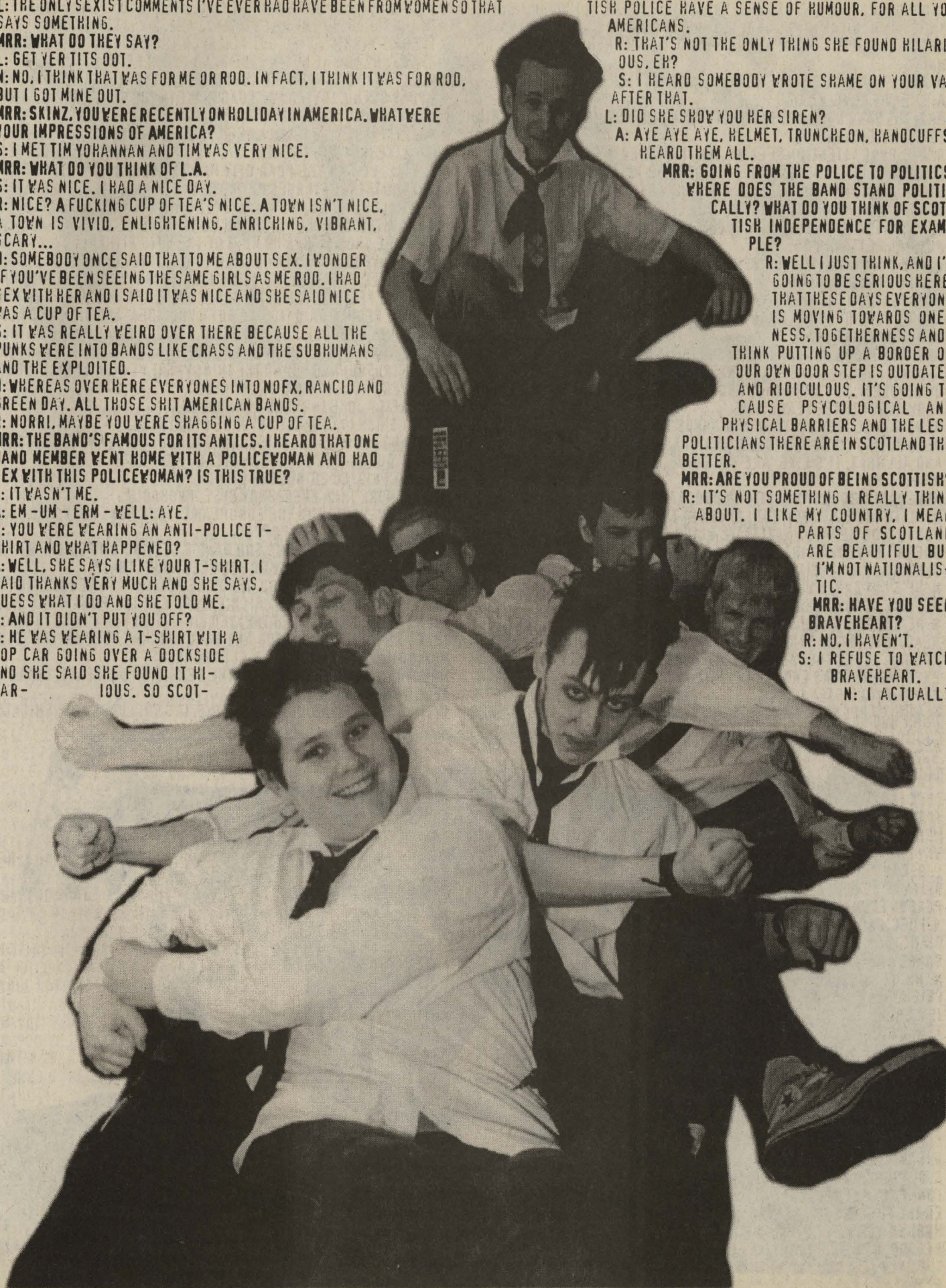
R: IT'S NOT SOMETHING I REALLY THINK ABOUT. I LIKE MY COUNTRY, I MEAN PARTS OF SCOTLAND ARE BEAUTIFUL BUT I'M NOT NATIONALISTIC.

MRR: HAVE YOU SEEN BRAVEHEART?

R: NO, I HAVEN'T.

S: I REFUSE TO WATCH BRAVEHEART.

N: I ACTUALLY



THOROUGHLY ENJOYED BRAVEHEART. IT WAS GREAT ALTHOUGH I DON'T KNOW HOW MUCH OF IT WAS TRUE, BUT I ENJOYED IT.

A: I LIKED THE BIT ABOUT HIM GETTING OFF WITH FRENCH PRINCESS OF WALES.

N: AYE, I LIKE A WEE BIT OF ROMANCE IN MY MOVIES.

A: SHE WAS LOVELY.

MRR: THE BAND HAS DRESSED UP IN FUNNY CLOTHES. IS THAT A LAST BID TO GET ATTENTION?

R: AYE, PURE ATTENTION SEEKING. NO, IT STARTED OFF WE WERE PLAYING LOADS OF GIGS IN JEANS AND T-SHIRTS AND JUST DID IT INITIALLY TO STAND OUT, TO MAKE OURSELVES A BIT DIFFERENT FROM THE REST OF THE BANDS GOING ABOUT. IT MAKES IT LOOK LIKE YOU'RE MAKING A BIT OF AN EFFORT. IT MAKES IT LOOK LIKE YOU'RE NOT THERE ONLY BECAUSE YOU'VE NOTHING BETTER TO DO.

G: IT'S SOMETHING TO HIDE BEHIND AS WELL. IT MAKES YOU FEEL AS IF YOU'RE PART OF A BAND.

S: WE PLAYED A FREE FESTIVAL ONCE IN FRONT OF MILLIONS OF CRUSTIES AND WE WERE DRESSED UP IN SHIRTS AND TIES AND EVERYONE REMEMBERED US AFTER THAT.

MRR: ARE THERE ANY FANZINES YOU LIKE IN BRITAIN?

S: I ONLY READ FANZINES THAT ARE THREE YEARS OUT OF DATE FROM DEEK OF DI POLLOI. SO I DON'T KNOW ABOUT THE PRESENT MUSIC SCENE. I ONLY KNOW ABOUT THREE YEARS AGO.

N: WE'RE ALL JUST GETTING INTO BANDS LIKE ZOUNDS BECAUSE WE'VE BEEN BUYING ZINES FROM DEEK. WE THINK THAT AMEBIX ARE STILL GOING AND ALL THAT. IT'S LIKE 'ARE YOU GOING TO SEE AMEBIX NEXT WEEK?' 'CHRIST THAT GIG WAS FIVE YEARS AGO!'

MRR: WHAT'S YOUR FAVOURITE TV PROGRAMMES?

N: I LIKE THE SIMPSONS BUT I ONLY GET TO SEE IT WHEN I'M AT SKINZY'S HOUSE 'COS HE'S GOT SATELLITE WHICH IS LIKE CABLE. ALTHOUGH HE DOESN'T HAVE THE DIRTY CHANNELS.

S: HE'S GOT SATELLITE WHICH IS LIKE CABLE? IT'S CABLE I'VE GOT.

N: HE'S GOT CABLE WHICH IS LIKE SATELLITE.

A: I LIKE READY, STEADY, COOK.

R: READY, STEADY, COOK IS LIKE... EXCUSE ME, I'M TRYING TO TALK ABOUT READY, STEADY, COOK HERE AND EVERYONE'S JUST PASSING CIGARETTES AROUND. I FEEL SNUBBED BY MY OWN BAND. I'M OBVIOUSLY NOT CONSIDERED INTERESTING ENOUGH TO LISTEN TO.

A: I WANT TO LISTEN TO ROD.

R: WHAT HAPPENS IS YOU GET TWO CONTESTANTS WHO ARE, LIKE, PAIRED

UP WITH THESE TOP CHEFS AND THEY ONLY GET £5 TO SPEND ON INGREDIENTS AND THEY GET 20 MINUTES TO MAKE A MEAL AND IT'S FUCKING GREAT.

N: THERE'S LIGHTS GOING OUT ALL OVER THE COUNTRY ROD, YOU KNOW WHAT I MEAN? YOU'RE LOSING THE RATINGS THERE, MAN.

MRR: WHY DO YOU THINK THERE ARE SO FEW LASSIES (LASSIES: WOMEN) IN THE PUNK SCENE, INSTEAD OF LOADS LIKE IN THE HEAVY METAL SCENE?

R: I DON'T THINK THAT'S TRUE, LIKE.

S: NO, I THINK IT IS. THEY ALL SEEM TO BE GIRLFRIENDS OF PUNKS.

N: IT'S LIKE THEY DON'T REALLY CREATE ANYTHING, THEY'RE JUST THERE.

IT'S, LIKE, WE HAD THE PUNK CITY MEETING (EUROPEAN CITY OF PUNK ROCK) AND THIS GUY TURNED UP AND HE WAS MOANING THAT THERE WAS SO FEW FEMALES AND I WAS SAYING 'EVERYONE WAS WELCOME. LIKE, THEY WERE INVITED AND THEY SAID 'OH WE'LL COME WE'LL COME' AND THEY DON'T COME AND NEITHER DO MOST OF THE GUYS EITHER.

L: DOES ANYBODY ACTUALLY LISTEN TO THE GIRLS?

N: AYE, WELL, THE THING IS WHEN JANE (NORRI'S GIRLFRIEND) CAME ALONG SHE FELT PEOPLE WERE HONEST WITH HER AND WHEN SHE HAD A SHIT IDEA PEOPLE SAID 'YOU'VE GOT A SHIT IDEA' AND DIDN'T GO ALONG WITH IT JUST BECAUSE SHE WAS FEMALE. NO-ONE WAS PATRONISING TO HER. THE WHOLE THING WAS WE WERE GETTING CLOSE TO THE EVENT WHEN THESE GIRLS TURNED UP AND THE THING WAS IF WE DIDN'T GET IT TOGETHER WE WERE ALL GOING TO BE FUCKED.

S: THERE'S A JOKE IN THERE SOMEWHERE.

N: THAT'S HOW I ACTUALLY MET JANE EVERYBODY.

S: I HEARD YOU ONLY ORGANISED THAT TO MEET GIRLS AND YOU LOST YOUR CHERRY DURING THE EUROPEAN CITY OF PUNK ROCK.

N: I JUST ENJOYED EDINBURGH CITY OF PUNK.

S: A BIT MORE THAN EVERYBODY ELSE, PROBABLY.

R: (SINGING) I WENT TO THE EUROPEAN CITY OF PUNK ROCK, AND THAT'S WHERE I GOT MY CHERRY POPPED.

MRR: BRITAIN'S NOTORIOUS FOR BAND'S GETTING RIPPED OFF BY PROMOTER'S AND VENUES. HOW DO YOU FEEL ABOUT THAT?

R: IT DEPENDS WHERE YOU GO. IF YOU'RE PLAYING AT A VENUE LIKE THE 1 IN 12 CLUB IN BRADFORD WHICH CATER'S FOR THE PUNK MUSIC SCENE THEN YOU'RE GOING TO GET TREATED FINE. IT'S WHEN YOU GO TO VENUES THAT ARE JUST LOOKING FOR ANY BAND AND ARE MORE INTERESTED IN MAKING MONEY, THEN YOU CAN GET PROBLEMS.

MRR: YOU BILL YOURSELVES AS THE BEASTS OF BUCKFAST. COULD YOU TELL US WHAT BUCKFAST IS?

R: IT'S FUCKING WINE, DEAD GOOD WINE. IT'S GOT LOADS OF CHEMICALS IN



THE NEWTOWN GRUNTS

IT, PROBABLY NUCLEAR WASTE AND THAT, BUT IT DOES THE JOB.

DOYAH FUCKER

MRR: WHERE DID THE NAME THE NEWTOWN GRUNTS COME FROM?

A: GLENROTHES IS A NEW TOWN.

R: WE'RE CALLED THE NEWTOWN GRUNTS 'COS IT'S COOL AS FUCK.

A: IT'S ALL GREY, SIXTIES HOUSING SCHEMES AND WE'RE THE GRUNTS AND FACELESS NOBODYS WHO LIVE IN A PLACE LIKE THAT. THE LONELY PEOPLE QUEUEING UP TO DIE. 'TILL WE STARTED LETTING VEEGIES AND EDINBURGH BASTARDS JOIN.

MRR: SO, WHAT DO YOU THINK IT NOW TAKES TO BE A NEWTOWN GRUNT?

R: IF YOU WANT TO JOIN THE NEWTOWN GRUNTS THERE'S AN INITIATION CEREMONY INVOLVED, INVOLVING CANDLES AND BANANAS AND THINGS LIKE THAT. SO ANYONE COULD BE A NEWTOWN GRUNT BUT WHEN THEY FIND OUT WHAT'S COMING THEY MAYBE DON'T GO FOR IT.

S: I THINK EVERYBODY HAS BECOME A NEWTOWN GRUNT AND WE CAN'T ALL GET IN THE VAN NOW. EVERYBODY I KNOW IS NOW IN THE BAND.

R: IT'S TRUE TO SAY WE'RE THE BIGGEST BAND IN SCOTLAND. THERE'S FUCKING LOADS OF US. (GROANS ALL ROUND)

MRR: DO YOU FEEL THAT ISSUES LIKE CLASS ARE IMPORTANT?

L: DEPENDS ON WHAT CLASS YOU THINK YOU ARE.

N: I LIKE CLASS WAR AND I THINK THAT I'M WORKING CLASS. I THINK THAT YOU GET PEOPLE OF ALL CLASSES THAT ARE GOOD OR BAD. THERE'S GOOD PEOPLE, THERE'S BAD PEOPLE. I SEE IT AS BEING THREE CLASSES, THE CLEVER CLASS, THE STUPID CLASS AND THE RULING CLASS WHO KEEP THE STUPID CLASS STUPID. THAT'S THE WAY IT IS I THINK. I DON'T THINK YOU GET VERY FAR TORCHING SOMEONE'S CAR BUT THEN IF IT MAKES YOU FEEL BETTER THEN GO FOR IT.

S: JUST DON'T GO FOR RED ESCORTS.

MRR: WHAT DO YOU THINK OF THE SEX PISTOLS REFORMING?

A: BOLLOCKS, IT'S A RIP-OFF. IT'S £25 FOR A FUCKING TICKET. THEY'RE NOT EVEN PRETENDING IT'S NOT A RIP-OFF. THEY THINK RIP-OFFS ARE NOSTALGIC OR SOMETHING.

S: I THINK IT'S VERY SAD THAT EVERY PUNK BAND THAT'S EVER BEEN IS NOW STILL GOING. EVERY PUNK BAND HAS REFORMED AND THEY ARE ALL MIDDLE AGED MEN, JUST IN IT FOR THE CASH.

R: THAT'S AGEIST.

S: WELL, SPEAKING AS A MIDDLE AGED MAN MYSELF...

MRR: YOU'VE JUST TURNED 30, SKINZ. HOW DOES THAT FEEL?

S: GREAT.

MRR: WHO'S THE YOUNGEST IN THE BAND?

R: PAUL IS.

N: 14 YEARS OLD HE IS. SKINZ FOUND HIM IN A RAILWAY STATION IN LONDON. (LAUGHTER)

MRR: HAVE YOU VENTURED ABROAD YET?

N: NO, NOT YET. WE'VE BEEN OFFERED GIGS ALL OVER EUROPE BUT IT'S HARD BECAUSE SO MANY OF THE BAND WORK (PAUSE) IN THE FILM BUSINESS BEING EXTRAS OR BODY DOUBLES, BUT WE WILL MAKE IT EVENTUALLY.

R: WE WERE SUPPOSED TO GO LAST SUMMER TO AUSTRIA, GERMANY, FRANCE AND CZECH REPUBLIC BUT OUR VAN BLEW UP IN THE HIGHLANDS OF SCOTLAND AND IT WAS SHITE AND SO WE COULDN'T GO.

S: OUR DOOGY VAN IS OUR BIGGEST PROBLEM - FOLLOWED BY OUR DOOGY DRIVER.

R: FOLLOWED BY OUR DOOGY RHYTHM SECTION.

A: YOUR BIGGEST PROBLEM'S GOING TO BE HAVING NO VAN AT ALL.

MRR: HAS THE BAND EVER MADE ANY MONEY?

S: YES, BUT IT'S ALL GONE TO THE VAN.

A: THAT'S SHITE.

S: ALL THE BAND'S FUNDS HAVE GONE TO A VOLKSWAGEN GARAGE IN KIRKCALDY TO KEEP OUR RIDICULOUS VAN ON THE ROAD.

A: I PAID £60 OUT OF MY OWN POCKET TO FIX THAT VAN LAST WEEK.

MRR: DO YOU LIKE PLAYING BENEFIT GIGS?

N: THE THING ABOUT BENEFIT GIGS IS THAT WE WOULD SAY IF ANYONE IS PUTTING ONE ON, PLEASE TRY AND MAKE SURE YOU'RE GOING TO MAKE ENOUGH MONEY TO PAY THE BAND ENOUGH FOR THEM TO GET HOME, BECAUSE THERE HAVE BEEN TIMES WE'VE TURNED UP TO DO A BENEFIT, WHICH WE ENJOY DOING AND WE WOULD LIKE THE MONEY TO GO TO THE CAUSE BUT IF WE'RE GETTING £10 AND IT'S COST US £20 TO GET THERE THEN THAT'S NOT ON.

R: AS FAR AS I'M CONCERNED GIGS ARE A NIGHT OUT AND I LOVE PLAYING THEM, BUT YOU DON'T WANT TO BE LOSING MONEY. I MEAN YOU DON'T MIND LOSING YOUR DRINKING MONEY 'COS THAT'S WHAT IT'S FOR, BUT YOU DON'T WANT TO HAVE TO PUT MONEY OUT OF YOUR OWN POCKET JUST TO GET THERE.

N: I'D SAY THAT PLAYING GIGS IS THE MOST IMPORTANT THING TO THE BAND RATHER THE RECORDING AND RELEASING RECORDS. I THINK WE'VE REALISED THAT BECAUSE THERE'S SEVEN OF US WE'RE NEVER GOING TO MAKE MUCH MONEY OUT OF THIS EVER, SO IT'S ALL ABOUT MEETING AS MANY PEOPLE AND GETTING DRUNK WITH AS MANY PEOPLE AND SEEING AS MANY PLACES AS WE POSSIBLY CAN.

MRR: AND FINALLY, ROD, YOU HAVE A REPUTATION FOR LOSING YOUR TROUSERS ON STAGE. DO YOU WANT TO TELL US ABOUT IT?

R: NO.

N: I READ RECENTLY IN A MAGAZINE THAT A GIRL TURNED ON A LIGHT WHEN YOU WERE MAKING LOVE AND SHE THOUGHT SHE WAS IN ANCIENT EGYPT 'COS YOUR COCK WAS SHAPED LIKE A PYRAMID.

L: THAT'S TOTALLY TRUE, ROD, 'COS I'VE SEEN LOADS OF COCKS 'COS I'M A NURSE.

R: AYE, YOU MEAN, 'I'VE SEEN LOADS OF COCKS 'COS I'M A SLUT.' (LAUGHTER)

N: ME AND LYNNE BOTH WORK IN HOSPITALS.

L: I'VE SEEN MORE COCKS THAN YOU'VE HAD HOT DINNERS.

N: ME AND LYNNE HAVE BOTH SEEN OUR FAIR SHARE OF VAGINAS AND PENISES, BUT NEITHER OF US HAVE EVER ANYTHING QUITE LIKE WHAT ROD HAS BENEATH HIS YELLOWY Y-FRONT.

S: IT'S THE BAND'S SECRET WEAPON.

N: IT'S LIKE, YOU KNOW THERE'S ALL THAT STUFF COMING OUT NOW ABOUT THE PYRAMIDS POINTING TO THE STARS, WELL THE PYRAMIDS WERE ACTUALLY CONSTRUCTED AS A FOREWARNING OF RODDY. IT WAS ANCIENT PEOPLES' WAY OF TELLING US THAT ONE DAY PYRAMID COCK WOULD BE AMONGST US.

SKINZ, 36 LUNDIN CRESCENT, GLENROTHES, FIFE, KY7 4JQ, SCOTLAND

SINK



Seeing the rapid increase of bands makes people feel very promising to the Japanese punk world. However there's a sad fact the number of all-girl-bands is decreasing. I think there are only a hand full of them that exist now. The society is making up the rules against female bands, who need to have a very strong will to survive within the world of punk. Among those girls, Sink is one who started in '94 from Tokyo and are still active today. They haven't been swept away with the change of the surrounding sounds. Their consistent attitude toward their sound creates a powerful performance which might blow away all the other bands. Their sharp tension on stage overwhelms the audiences. Because they are girls, it doesn't mean they flatter guys. Their performance characteristics makes it "cool." But since their rehearsal places are limited to the Tokyo area, I bet many people are still unaware of their existence. I tried to interview about their perspective, thoughts about various scenes, and other stuff, but only Yuki (Vocals) could make it for the interview. Our conversation went as if we were having a personal interview.... Akira Takeuchi

joined, only the three of them were playing. I was a friend of the drum player. She asked me to join in. Their deal for me to join the bands was if I would like the first rehearsal. I don't recall saying to them that I liked their performance...but that's how I got in. At the after party, they were toasting for a "new member," then I thought "I guess I'm in..." (laughter)

MRR: Until then you never played in a band?

Y: Nope. Not at all. My friends were playing with bands. I felt like "let them do that."

MRR: When did you join the band?

Y: In '94.

MRR: And when was the first single released?

Y: Dec. '94. The same year.

MRR: Wow that was fast. So, it was less than a year before the single release.

Y: They already had some songs done before I joined. And after I started, it was pretty much done.

MRR: How was the activity back then?

Y: Back then, we were working on booking—if we heard of any sort of "stage performance," we would go. Then after awhile, we started planning our

own. Basically we were working pretty hard.

MRR: There were some other bands around in '94, right?

Y: Like *Gaia*. I don't really know about back then, but there were lots of bands between the serious and just-gathered-together bands. I guess we were one, too...As a matter of fact, lots of bands were breaking up, too.

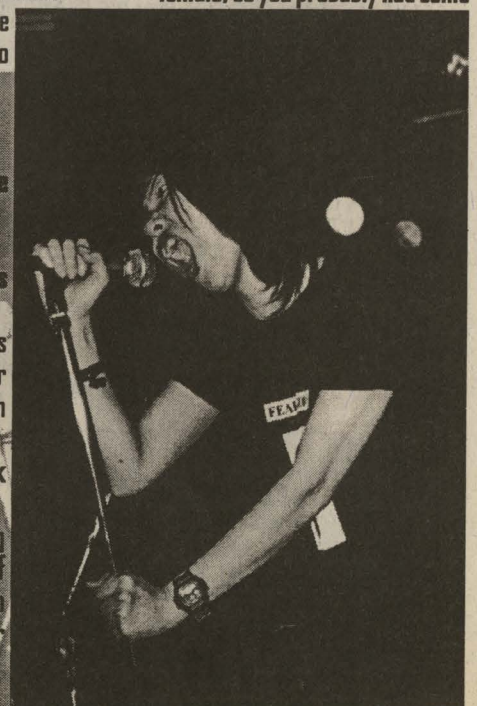
MRR: I guess those incomplete bands were fading out...

Y: Not only the all-girl-bands, also the whole scene was settling down.

MRR: So, you girls were being particular about the *Sink* being all girls 'cause it was formed during that period.

Y: I personally don't have any strong opinion about it...maybe in my mind. I don't care if other members take care of that kind of thing. If I feel good, it doesn't matter male or female. But when people heard about an all-girl-band, they stereotype it with the usual "girl" sound. And they don't really care. It's hard to be fresh about sound, and I didn't want it to be stereotypical. I wanted to play with my particular way, something an all-girl-band didn't have.

MRR: Well, Japanese people tend to draw lines between male and female, so you probably had some



experiences when you felt small and limited?

Y: No—not really. Maybe because I don't really care about other people, but I never felt that way. MRR: Any advantages?

Y: If I look at the over all result, I think we've been lucky. But I don't really want to analyze how we came to be this way. Conversely, I don't really think about boy's way and girl's way stuff.

MRR: How did people react when you girls started?

Y: At the beginning, when we were doing mostly booking, we didn't really get any special responses. Some of the audience liked us, and they invited us to their shows and that's how we got started.

MRR: So, the audience side had kind of fresh (new) feelings about you girls.

Y: I think people thought "Girl's band don't usually sound like this."

MRR: Why did you choose Hardcore?

Y: Simply 'cause I like this sound. I like the sound more than delivering messages. Every band has different messages, it could be personal excuse, but in any case, the sound comes first, and then the messages. I don't need those ruled and biased messages.

MRR: For example, what kind of things are you singing?

Y: (laughs) Lots of different things. Could be something I feel in everyday life, anger from extreme stupidity, rebelling feeling within myself. When a song is done, I listen to it, and I match the lyrics with the feelings I get from the songs...something like that...the important thing is to express my feelings and style.

MRR: There are lots of vocalists who yell rather than sing.

Y: If I don't have the need of feeling that I want to deliver messages, I don't consent with myself. That's why I don't just sing vaguely. Sometimes those inspirations make me cry. Actually, I get tears in my eyes on stage sometimes.

MRR: But, the release was two years ago. Usually the songs become done since then. I suppose for the audiences, they can recognize most of the parts.

Y: Those songs...perhaps it's hard to remember, tears



don't come out so easily (laughs)

MRR: So they're very complicated songs?

Y: Not at all (laughs). The song, I can't make one these days (laughs). You know, today, some bands just release albums one after another. I don't disagree with it, but we have our speed. We are just taking our time. We don't want to rush the albums, and have it done with no meanings. If that's the case, I don't care if we're late, but I want something I can be satisfied with. Of course, we feel we want to release another one, but we just don't want to push ourselves.

MRR: So you spend more time doing shows?

Y: Yeah, many hours. That's why we don't feel that it's been a long time since the first album. We wanna keep playing on a live stage.

MRR: So, it's not because you haven't had time to really search for the sound.

Y: Of course not. We perform and practice regularly. You know that the single even has some things not satisfying, we can't even make that song satisfactory. I want to overcome that and do even better.

MRR: In the past two years, has anything changed musically?

Y: Mmmm—maybe to a little wider range. Each member is able to express themselves more, maybe—maybe not. (laughs)

MRR: What about touring?

Y: Of course if we get an opportunity, yeah, like being invited by the result of our record, or we make plans ourselves.

MRR: Have you gone on a trip lately?

Y: Yeah, yeah. We went to Kochi for a live performance last week. That was great. Wonderful food, beautiful sights and the place where we did the show was non-alcoholic, so the elementary and junior high kids were all over the place. Surprisingly, elementary school kids were getting high with hardcore. It felt good. I was drinking a beer when I was watching the other band, and I got caught. Oops! (laughs)

MRR: Are other bands you do shows with mostly hardcore?

Y: Yah, I guess. Hardcore has different categories. In our case, we are not particular about one category. We mix Crust-core or Jap-core. When I play, I want to make people feel "got to go see Sink."

MRR: What about those new melo-core stuff?

Y: I listen to melo-core. Bad Religion, the greatest. I listen to Green Day and Rancid. I don't criticize melo-core, and I don't understand everything they say anyway. That is another category, and being popular like those guys has something good in it, that's why it's popular. I listen to them first and decide if I like them or not.

MRR: You don't really care about being major?

Y: Those major bands have their good parts also, so

I wanna go flexible about it. You might say that it's not punk, but I don't think sticking with just punk doesn't make you a real punk. I don't like the idea of "do what others are doing," you know.

MRR: Foreign bands like to care about Japanese girl bands. What do you think about that?

Y: I like it a lot. I get letters, sometimes I send them our live tapes. For them, all-girl-bands are unusual, so we get extra support from them. Compared to other countries, we have more girl bands in any category. Within a small country like

Japan, there are far more girl bands than any other places.

MRR: Amm...what was the question? Okay, so definitely there are lots of female bands. That's why you wanted to draw a line between others and go in the other direction. What do you think is missing from female bands?

Y: If I say about my band, it's power...I think. That obvious. I have to admit that somewhere, guys come first, then girls...it's kind of automatic.

MRR: Well, we gotta wrap this up now.

Y: To the people out there, if you send us letters, I will write you back.

MRR: Any releases coming?

Y: There is going to be a compilation called "Japan Core." It's a Japanese female-only groups' omnibus. Those songs are far better than our first single. But our song is the last song...the album probably could end without people listening to ours...(laughs)

You can reach Sink at: Yuki Oshima, 1-5-9 Shibakubo, Tanashi, Tokyo 188, Japan.





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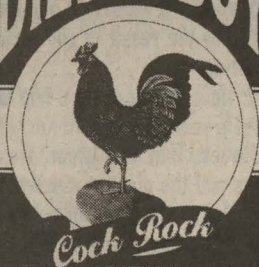
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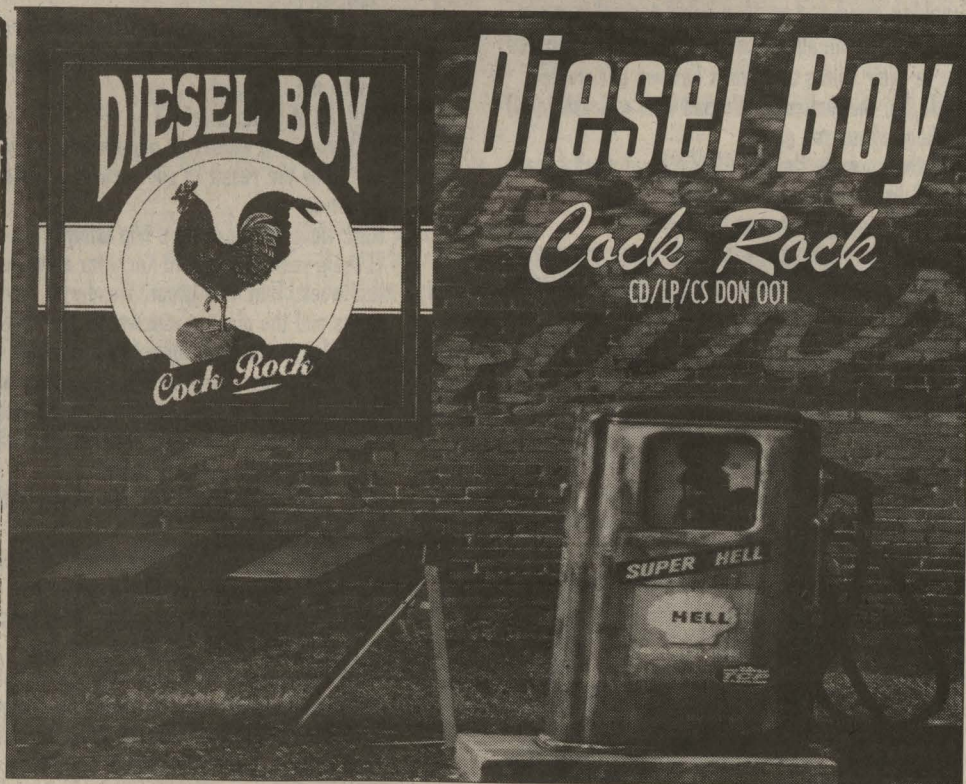
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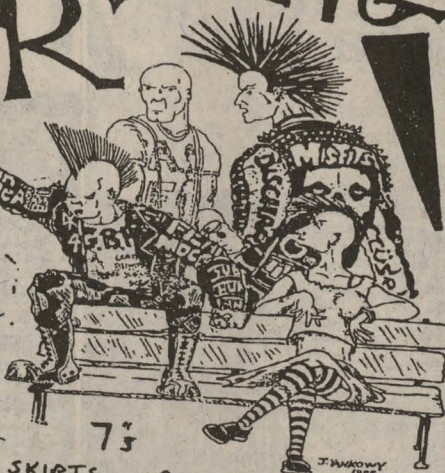
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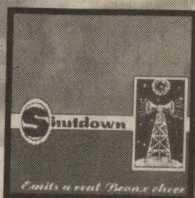
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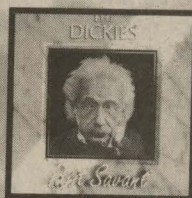
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I'm set to tear through the Ohio scene with a dustpan and broom. But it's so full of cobwebs, I can't even see straight. Nobody, it seems, has looked at Ohio for what it's truly given us: a handful of tough bands and a load of arty rubbish. It's like the praise began 20 years ago, piles upon piles of it, and the place hasn't been dusted since then.

Till now. First, a quote from Cleveland mainstay and Pere Ubu frontman David Thomas. His philosophy of playing in a band was: "Nobody likes us, nobody's ever gonna like us and nobody gonna know what we do." Sounds punk enough to me. Unfortunately, a lot of the early Ohio bands, while they might have believed Thomas' sentiments about their careers, took a turn toward Captain Beefheart, Zappa and free jazz, rather than rock-and-roll cornerstones like Jerry Lee or Link Wray. You see the same kind of undercurrent in the early Detroit scene, with its communal bowing to Sun Ra and Coltrane. Like, what gives? Why does this detached art-noise hold such power over our Midwestern friends? Maybe it's in the water.

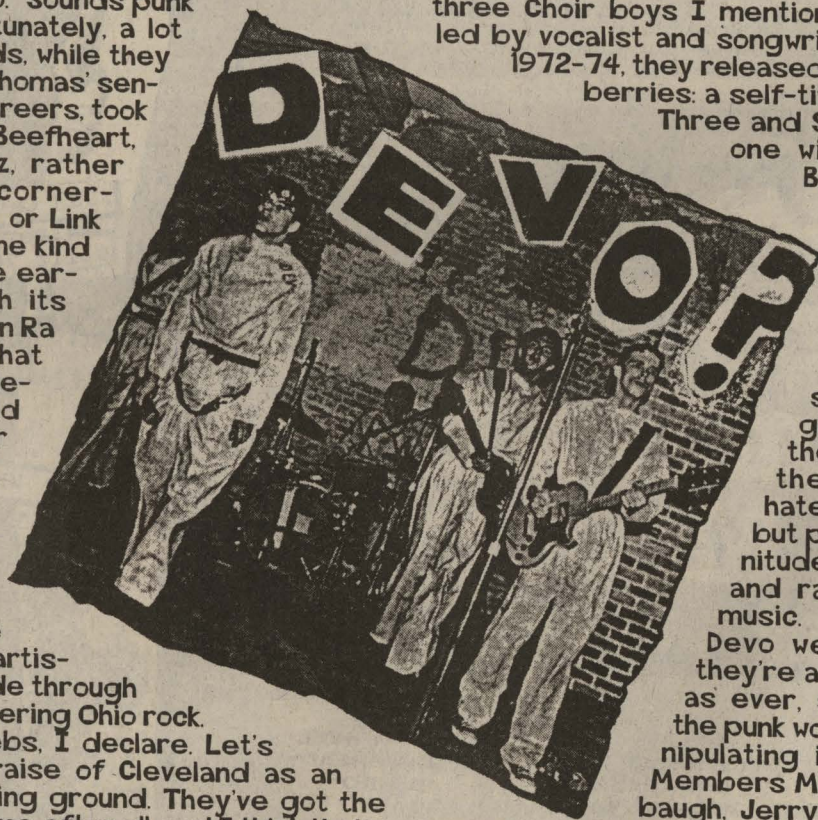
Regardless, it infested Ohio (particularly Cleveland), and you'll hear huge doses of meandering artistic intentions if you wade through enough so-called pioneering Ohio rock. So, out with the cobwebs, I declare. Let's stop this unending praise of Cleveland as an early '70s punk spawning ground. They've got the Rock-and-Roll Hall of Fame, after all, and I think that's punishment enough. One thing about Ohio, as you'll see, is that the early scene must've been so small that it became a jumbled web of personnel switching between bands. So take all my group listings with a grain of salt. The actual lineups at any given moment are lost to time.

Let's kick off with my fave, the Raspberries.

They evolved partly out of the Choir, a way-talented 1960s group that contained at one point Wally Bryson (guitar), Jim Bonfanti (drums) and Dave Smalley (bass). The Choir began life as the Mods and soon upended everyone's expectations of what a teen band could accomplish with their first single, "It's Cold Outside," a gorgeous piece of distilled pop. The Choir continued until 1970, or so, remaining big local draws. But I don't hear anyone boasting too much about these later mustachioed years. After a good deal of band-member swapping, the three Choir boys I mentioned found themselves led by vocalist and songwriter Eric Carmen. From 1972-74, they released four albums the Raspberries: a self-titled debut, *Fresh*, *Side Three* and *Starting Over* (this last one with replacements for Bonfanti and Smalley).

They had hits and all that, but their importancelies in their brilliant power pop creations. How could top 40 music sound so rich and ballsy, flared-out young girls must have asked at the time? I wish I had their answer. You may hate the term, I sure do, but power pop of this magnitude could be as crunchy and raw as any early '70s music.

Devo were from Akron. And they're as hard to pigeon-hole as ever, sort of transcending the punk world while somehow manipulating it at the same time. Members Mark and Bob Mothersbaugh, Jerry and Bob Casale, and drummer Alan Myers first gigged in late-1973, cut demos in early 1974. This in itself amazes. How did these guys create such alienated wackiness at the peak of the Zep/Nugent years? Forget "Whip It" and those flowerpot hats, Devo should be universally recognized as punk for hunkering down in a sleepy Akron basement and writing twisted tunes like "Jocko Homo" while the rest of us

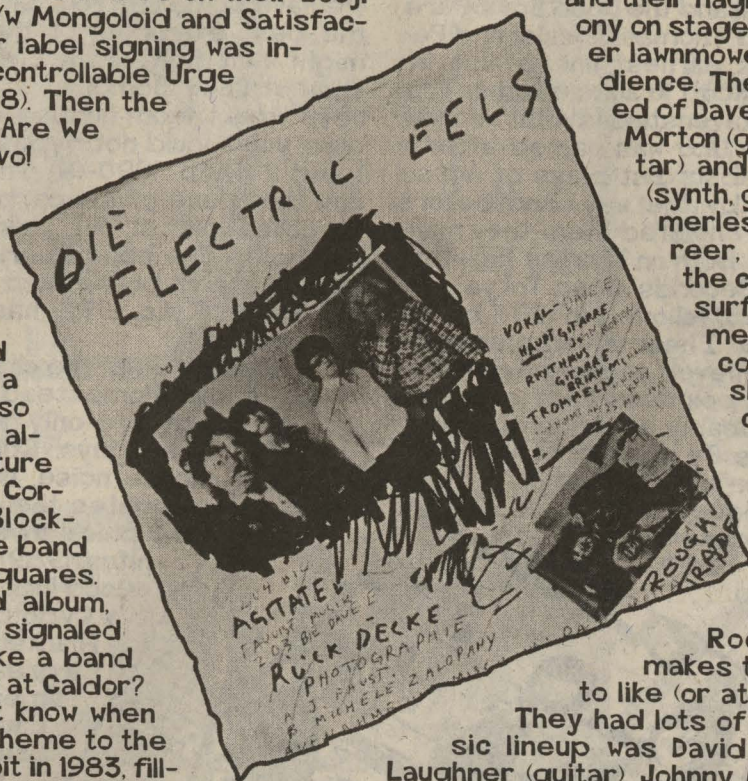


were wearing burlap moccasins and hibernating in fucking tents. By 1976, Devo had perfected a completely cool, danceable sound and began playing out. Two indie 45s appeared in 1977 on their Booji Boy label: Jocko Homo b/w Mongoloid and Satisfaction b/w Sloppy. A major label signing was inevitable. First their Uncontrollable Urge b/w Satisfaction 45 (1978). Then the bombshell. The album *Q: Are We Not Men? A: We Are Devo!* produced by Brian Eno and featuring recut versions of their earlier 45s. It remains cooler than anything released in 1978. The damn thing practically created New Wave, and it's still a masterpiece. It was also untoppable. The second album, *Duty Now For The Future* (1979) had the ironic "Devo Corporate Anthem" and "Block-head." But MTV ruined the band with overexposure to squares. "Whip It" off their third album, *Freedom of Choice* (1980), signaled the end. How could you like a band that had T-shirts for sale at Caldor? As proof the band didn't know when to quit, they scored the theme to the Ackroyd torpedo *Dr. Detroit* in 1983, filling out the decade with club mixes of straight dance pop. Devo's official home page, *Mutato Muzika*, is a nice place to browse and recollect.

On to the triumvirate of Cleveland punk gods, or so they're called: Mirrors, **Electric Eels** and **Rocket From The Tombs**. Mirrors were about the first Cleveland band to grab hold of the Velvet Underground influence and twist it into a new, exciting vision. They formed in 1971, pretty early considering the Velvets' grave was barely cold. At some point, they featured Jamie Klimek (vocals), Jim Crook (guitar), Michael Weldon (drums), Craig Bell then Jim Jones (bass) and Paul Marotta. A good amount of demos from 1973-75 show Mirrors awash in hot guitar flashes worthy of any punk unit. But frankly I don't hear the brilliance. Maybe you will. The band ended in mid-1975, after formidable years of hard gigs. Klimek and Marotta also performed in the Styrenes. You know Michael Weldon, of course, as the brains behind *Psychotron Magazine* and books.

The Electric Eels are somewhat more interesting, beginning in 1972, spending 1973 and '74 in Co-

lumbus, and breaking up in May, 1975. What's cool is their supposed inability to hold down regular gigs, what with band members beating each other up and their flagrant use of violent cacophony on stage, including revving up power lawnmowers before a stunned audience. Their classic lineup consisted of Dave E. McManus (vocals), John Morton (guitar), Brian McMahon (guitar) and Paul Marotta of Mirrors (synth, guitar). The Eels were drummerless for much of their career, although Nick Knox beat the cans for a spell before resurfacing in the Cramps. The meager amount of Eels recordings on the shelves shows flashes of a cool concept that bogged down in infighting. Maybe if more material (even a live video) was available I could support the legend more.



Of the three, **Rocket From The Tombs** makes the easiest case for you to like (or at least appreciate) them. They had lots of members, but the classic lineup was David Thomas (vocals), Peter Laughner (guitar), Johnny Madansky (drums), Craig Bell from Mirrors (bass), and Gene O'Connor (guitar). Thomas apparently began Rocket as a rock-and-roll spoof group, kind of an ironic Zappa-like combo. Instead, Peter Laughner, a considerable local talent who was central to most of the town's cool moves, joined the band and transformed it into a bullet-hard rock group. Rocket only lasted from June 1974 to July 1975. But in that time, they recorded two

radio shows and some demos, most of which are fiery raw.

In fact, when they split up, they directly begat both Pere Ubu and Frankenstein (the Dead Boys with everything but that name). Rocket's songs, then, were a mixture of tunes that those groups would popularize: Pere Ubu later got "30 Seconds Over Tokyo," "Life Stinks" and "Final Solution," while the Dead Boys took "Down In Flames," "What Love Is," "Ain't It Fun," "Sonic Reducer" and an early "Caught With The Meat In Your Mouth." Tremendous infighting topped with ego-clashing doomed Rocket From The Tombs. The inner pressure must've been intense, judging solely on the musical styles that came from Rocket's offspring bands. Can you imagine Stiv Bators (who briefly sang lead in Rocket) hav-



ing anything in common with Mr. Serious, David Thomas?

So, from the ashes of Rocket came two wildly different bands: Pere Ubu and the Dead Boys. Pere Ubu was founded by David Thomas (vocals) and Peter Laughner (guitar). Its earliest lineup also included Tim Wright (bass), Scott Krauss (drums), Tom Herman (guitar) and Allen Ravenstine (synth), who was replaced by Dave Taylor. Ubu was named after a character in the French absurdist plays of Alfred Jarry. (That's strike one, by the way.) And before the specter of artfulness engulfed them, they managed two powerful singles, both on Thomas' Hearthan label. The first was "30 Seconds Over Tokyo" b/w "Heart of Darkness" in 1975, followed in 1976 by "Final Solution" b/w "Cloud 149." I hear unwanted strains of Joy Division in there, however, arguing that these four songs aren't good is pointless. Fact is, they're dense garage chaos, probably as influential as any 1970s songs bar none. By Ubu's first album, *The Modern Dance*, in 1978, they were positively too oblique to call punk. Laughner was long gone by then. Thomas' influence had taken over. They remain to this day a challenge. I, however, have no patience. Before sliding into hard drugs and psychosis, Peter Laughner went to New York City in spring 1976, after leaving Ubu. He started a band called Friction with Tony Maimone (bass) and Anton Fier (drums), wrote some more for Cream, and died in 1977, age 24.

The more rock-and-roll oriented members of Rocket From The Tombs became the Dead Boys after briefly calling themselves Frankenstein in late 1975. With Stiv Bators (vocals), Cheetah "Gene O'Connor" Chrome (guitar), Johnny "Madansky" Blitz (drums), Jimmy Zero (guitar) and Jeff Magnum (bass), the band traveled to New York City in early 1976, becoming a CBGB staple early on. They signed to Sire in early 1977, with two flop albums the result: *Young, Loud and Snotty* (1977) and *We Have Come for Your Children* (1978). We all know, of course, that the Dead Boys were the ultimate, over-the-top punk band of the 1970s. Interestingly, for all the Ohio scene's artistic leanings, its most cartoon group rose above the pack as the most beloved punks.

Ohio Discography

Stiv Bators: Bomp! has a slew of Bators' material available. Best, I think, is his 1980 solo LP, *Disconnected*, which is out as either a 10-inch or CD (with bonus cuts). Also showing Bators' solid pop roots is Bomp!'s L.A., L.A. 10-inch/CD, which digs up late-period unreleased cuts that bury his *Lords of the New Church* fiasco.

The Choir: *Choir Practice* (Sundazed, 1994). This collects nearly everything you need by these pop maestros, including "It's Cold Outside," 45 cuts and

home demos. The roots of the Raspberries and appropriately stellar.

Dead Boys: *Young Loud and Snotty* (Sire, 1977) and *We Have Come for Your Children* (Sire, 1978) remain the best examples of these clowns. Completists might want *Night of the Living Dead Boys*, a live 1977 show at CBGB (Bomp!).

Devo: Apart from hunting down their first two singles, you should not bypass *Hardcore Devo Volume 1 and 2* (Ryko, 1990-91). This label is unfortunately now the House of Zappa, but they delivered great CD collections at one point, these being two fine examples. The band's earliest, most baffling home demos are on board. Also: *Devo Live - The Mongoloid Years* (Ryko, 1992) has crunchy 1975-77 radio and live cuts.

Electric Eels: The charming *God Says Fuck You* comp (Homestead) of 1975 recordings is about the only thing half-obtainable by these guys. Still, I say it's mostly art-house noise. Hear it for yourself. This updates the vinyl-only *Having A Philosophical Investigation With* album (Tinnitus, 1989) with better sound, natch. Good luck finding their *Agitated* b/w *Cyclotron 45* (Rough Trade, 1978). **Frankenstein:** This is more like it, a greasy 1975 rehearsal set by an early Dead Boys, with Pete Laughner on cowbell. Three tunes on a mini-CD (*Hell Yeah*, 1996).

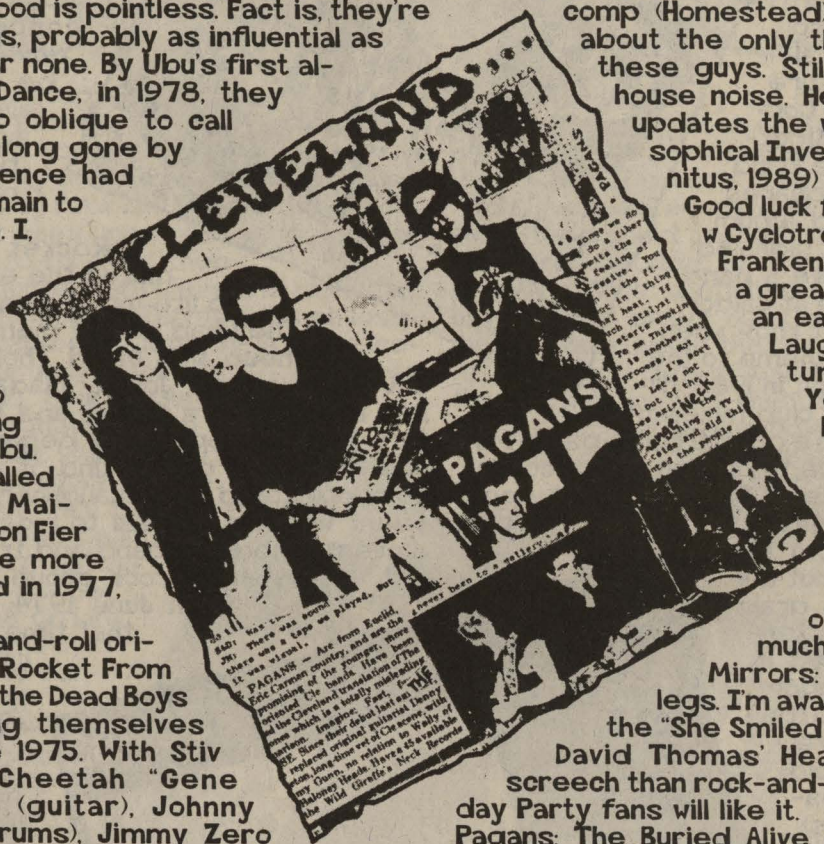
Peter Laughner: Sadly, the only easy-to-get material from Laughner is *Take The Guitar Player For A Ride* (Tim/Kerr, 1994), a cross-section of his career with too much folk for my taste.

Mirrors: Demos abound on bootlegs. I'm aware of one official release, the "She Smiled Wild" b/w "Shirley" 45 on David Thomas' Hearthan label. It's more screech than rock-and-roll to these ears. Birth-day Party fans will like it.

Pagans: The *Buried Alive* compilation (Treehouse, 1986) has early singles and outtakes from this torrid band. "Deadend America" a notable loser anthem. You'll also never hear Cole Porter the same again once you've spun "What Is This Shit Called Love?"

Pere Ubu: I think *Terminal Tower* (Twin Tone, 1985) rounds up the early Ubu 45s, but ask before you buy, 'cause I have the originals and not this collection. There's also a box set reissue of the first 47"s that came out a year or so ago on Tim Kerr. Tape supposedly exists of Ubu's first rehearsal. This would be a tremendous treat if true.

The Raspberries: A Capital Collector's Series CD rounds up their highpoints for a cheap price, but I've recently seen ads for their four albums on two reissue CDs. These are well worth the 15 clams apiece, as no powerpop ever reached such heights. **Rocket From The Tombs:** The *Life Stinks* LP (Jack Slack, 1990) has radio tunes and demos. There are probably numerous boots around, too. For all the praise, they sure ain't The Makers, dad.



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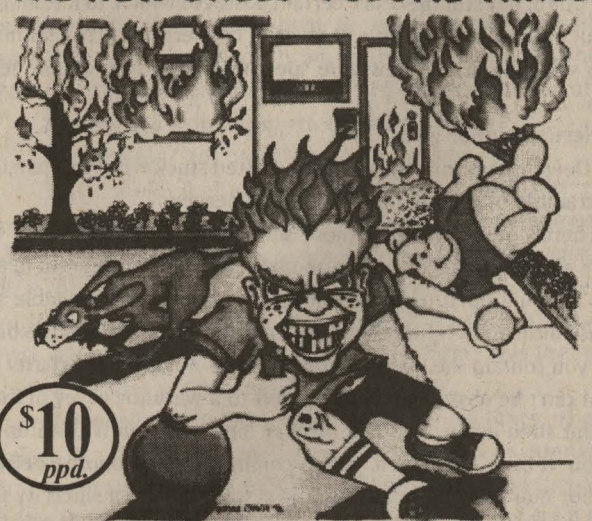
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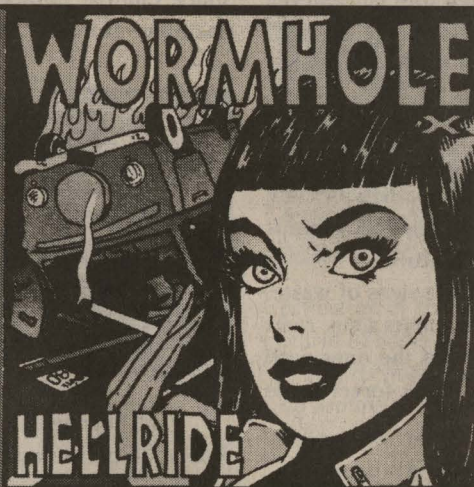


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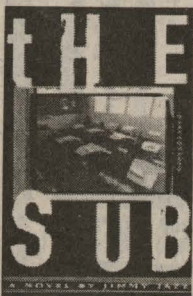
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The Sub • Jimmy Jazz

106 pages • \$11

Incommunicado • POB 99090 • San Diego • CA • 92169



The Halcyon Days, folks, shit the bed years ago. With a mere three and a half years to the end of the millennium, our epiphanies come from the rubble of a somewhat Orwellian era wherein, as we fix our best words for The Man (John Law, Inc.) and shine the asses of millionaires under the contemptible strain of maintaining the goddamn paycheck. This is America; a rectum committee more aligned with the commission of safety valves than the deadly sin of originality.

I can jack off this theory for days, but this is a book review, not a soap box, right?

Right. But a guy I'd like to call a friend knows exactly what I mean. He's Jimmy Jazz, and when he isn't perplexing me with neo-kerouacian blather he's eliciting the real deal:

"I never wanted to be the preacher of the establishment... I just wanted to turn a few kids on to the ultimate jazz of life. I wanted them to listen, I mean hear with feeling a few of my favorite lines of poetry. I wanted to play a cool tune and watch their toes tap, and get them questioning Socrates. I wanted to see one kid kill her television."

A veritable catalog, indeed, one from which there rises an intelligence trying to affect some reason into the face of a chaotic midden otherwise known as the California Education System. Jazz gives a damn, and it's a refreshing thing to know that there are still people willing to look beyond the facade of a crumbling, apathetic society bent on its own ability to kill itself. Inject this into a few young minds and watch the buggo rock. It's that simple... and difficult.

Time and again Jazz gives us the discouraging signs of waste, i.e. the crack baby in a Special Education class who mimics a bus, right on down to the sound of the air brakes. There are the ones with pacifiers trying to rip off video equipment. And don't forget those who are strapped.

"I know that these kids don't make it."

In the meantime he waits for a phone call from a fucking computer which directs him to his next assignment. These assignments, in turn, become identical farces, each seemingly feeding off the next. Here, Jazz elicits some kind of disillusion and slight regret for his chosen career. If it's not a class full of blameless half-wits, it's the sad sack assemblage of a school's staff. His depictions of the latter are highly pointed jabs that will leave you busting a gut either in shame or in answer to all those curious vagaries you once felt in regard to the inner sanctity of the staff lounge. In any case, it intimates you with the sheer flatulence and ineptitude of the defeated. You want the animus of society? Let Jazz take you through the operatives of the open hallways to the inner workings of a detention center's overload and you got it.

As I mentioned earlier, Jazz's penchant for the Kerouac drool is maddening. In his words at one point, he chastises himself for,

"...becoming a writer rather than a rider, which strikes (him) as false..." I see the point, but still there are certain passages which, to me, morph in and out of fluid, clear writing because of barriers like, "You schmoo, hoo doo voodoo guru of new glue spew queuing to chew blue jews doo doo."

Here's another gem:

"Deep in our hour the elevator shafted stuck with rang jangling alarm scramble of granite panic slate of emergency."

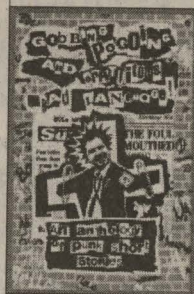
There's plenty more of these sentiments that pour out of the joint like aberrant boils on a supermodel's ass. I don't really get it, and perhaps I should open up a bit, but it's this type of questionable shit that could ultimately refute the legitimacy of the subject and the book itself. If you contain the visceral with stark, no-holds-barred clarity the real deal can't be abstracted and thus left to a warbling covey of lines.

But then again, he's the teacher, and *The Sub* will no doubt move you. It can't be helped. Jazz is coming at you from the belly of one of our more sordid beasts and he's doing it with a sincerity that remembers the heart. I applaud him. — P.C. Simonelli

Gobbing Pogoing and Gratuitous Bad Language: An Anthology of Punk Short Stories • compiled by Robert Dellar

159 pages • \$11

Spare Change Books • Box 26 • 136-138 Kingsland High Street Hackney • London • E8 7SN • England



Here's twenty-two short, sharp, shock(ing) versions of punk, from Stan Batcow's (of The Membranes) time-traveling '77 street punk story, to Nick Blinko's (Rudimentary Peni's mad genius) 14 pages of baffling stream-of-consciousness chess/punk doodlings. Editor Robert Dellar casts a very wide net with his definition of "punk," ensnaring everything from tales of Vietnamese gangs and live wooden puppets to the obligatory tales of sex, alcohol, drugs, and punk rock music.

All but one of the contributors are English or Scottish and write from a UK perspective, although their various takes on punk life are quite universal. The one American, Poppy Z. Brite, contributes a haunting account of four kids living in an abandoned Georgia church which should strike a chord with anyone who has lived near the edge of sanity. In Lucy William's "Rubber Lover," radical personal politics evolve naturally from explicit sex to violent death, the only difference from reality being that most of us don't walk so far down the path of logic to actually murder those who oppress us—maybe that's why we're still slinging ineffectual words and slogans at the (so far) impregnable walls of authority instead of effecting lasting change.

Such weighty thoughts are fully optional when browsing through this romp of an anthology however, and only a few pieces fail or are so intentionally obscure that they become a waste of ink. Also, Nikki Sudden's memories of the Swell Maps' early days would fit much better in a book on underground bands; his historical narrative sticks out like a sore thumb.



Sniffin' Glue fanzine founder and Alternative TV member Mark Perry has a stream-of-consciousness rant that's very readable and relevant (unlike most similar bits), in which he hits the nail on the head, performing the previously impossible (even though generations of *MRR* and *Flipside* letter writers have tried): the definition of "punk."

"...punk is a word/trying to describe a feeling..."

Meaningless? Not unless you want it to be.

This "punk" feeling pervades the book in a way that any underground/alternative/ subversive person can recognize and relate to, and that's why *Gobbing Pogoing and Gratuitous Bad Language* struck such a chord with me- I identified with the feeling of these stories, even if I've never been a fan of, say, gothic horror ("Blood Line" by Kieron O'Neill). For instance, a lot closer to home was the following from Lisa Pember's "A Warning to Young Girls:"

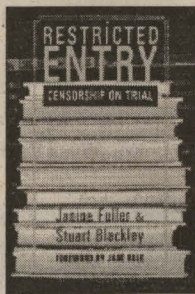
"I needed the City now: its pollution in my lungs, its grime on my skin, its dirt beneath my fingernails. I needed its strangers with their viruses and germs and airborne diseases, their cursing and their spitting, their falling down drunk in the gutter and the great seething mess of it all that kept me alive."

Every city kid, no matter what age, can identify. And that's this book's strength—no matter where the reader is in society, the diversity in settings, subjects, and styles guarantees that this will be a satisfying read- and the briefness of each story makes this a classic bathroom book. — Jesse Luscious

Restricted Entry: Censorship on Trail • Janine Fuller

216 pages • \$16.95

Press Gang Publishers • #101-225 East 7th Avenue • Vancouver, BC V5V 1A6 • Canada



Restricted Entry begins auspiciously enough, with the hate bombing of Little Sisters Book and Art Emporium, a gay and lesbian bookstore/gallery in Vancouver, British Columbia. However, the rest of the book details the seizure by Canadian Customs of books and magazines shipped from the US to Little Sisters, and the subsequent obscenity trial of the bookstore. Even the most dedicated anti-censorship civil libertarian is bound to find this slow going.

Canadian Customs is notorious for its homophobia. Books that can be found on the shelves of Borders Books Canada are regularly seized when they're shipped to known lesbian and gay bookstores. The Canadian constitution doesn't have a Bill of Rights, so Customs bases its interpretations on what is and is not obscene on something called Canada Customs Memorandum D9-1-1, a vaguely worded document that covers hate propaganda, treason and sedition as well as obscenity. Little Sisters courageously challenged the Customs seizure of shipments to them, yet the whole case has taken over a decade to work its way through the courts, and Little Sisters still doesn't have a verdict: "Smith's ruling would come down at an unknowable future date-constitutional judgements are seldom rendered quickly-and even

then, there was the prospect of an appeal, regardless of the verdict." Kind of like reading a murder mystery where you're never told who- done-it.

Restricted Entry meticulously covers both the pretrial maneuvers as well as the trial. The testimony of various experts such as Pierre Berton, Jane Rule and Pat Califia are included. The merits of Mike Diana's *Boiled Angel* are discussed, and we learn how Time-Warner did a preemptive strike on Canadian Customs in order to make Madonna's *Sex* safe to import. Janine Fuller, manager for Little Sisters, regularly presents her perspective on ongoing events. There are even small victories, as when "anal penetration" is removed from Memorandum D9-1-1 as cause for seizure.

The book is thorough, but ultimately boring. A law student might find this an interesting read, but it's a snooze for the rest of us. Leave it to the Canadians to convert dynamic issues such as censorship and freedom of speech into dull courtroom transcripts and philosophical hairsplitting. — "Lefty" Hooligan

Reach • Don Bajema

128 pages • \$11

2.13.61 • POB 1910 • Los Angeles • CA • 90078

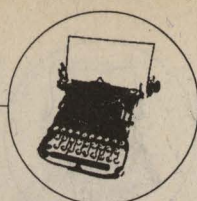


Don Bajema, a San Francisco based writer has just finished his second book, *Reach*. This follows his 1990 release *Boy in the Air*, also published by Henry Rollins' 2.13.61 imprint. The mere mention of Rollins and/or 2.13.61 is probably going to scare a few readers off from the start, and that's a shame because Bajema is a vital new writer who could become a major force in the near future.

As with Bajema's first book, *Reach* is a collection of short stories and a few poems which focus around the world of Eddie Burnett. Burnett, a semi-autobiographical character, is an everyman for any generation, an entity that anyone who grew up around tough times and tougher people can identify with. *Reach* follows Burnett as he grows up, struggling to become a man while enduring the battles in his own life.

Burnett's life and the stories that Bajema weaves around him are full of lessons learned. In one story Burnett sees his uncle take the fall for a murder committed by another uncle. In another, he watches a friend turn from a liar into a hero; an entity for Burnett to worship. In the story "Weak" he fights society, its racist and warped values by dropping out, doing things on his own terms and not worrying about the way others view him. In other stories, Burnett triumphs in a battle of wills with his overbearing father, finding strength within himself that he did not know he possessed. Burnett is a lost soul fighting to find an identity of his own, searching for reasons, for answers, for anything that will make him complete.

Through his writing Bajema strives to have the reader search for their own answers. Bajema stories communicate lessons and ideas which don't jump off the page, but rather encourage the reader to



think; to draw their own conclusions. That's not to say that Bajema's writing is vague; quite the opposite, it's just that there are many things a person can draw from his stories about Burnett. What I receive from the stories may be quite different from someone else's; it's all up to the perspective of the reader.

The title story left an undeniable mark on me. Here Burnett is grasping for something, trying with all his heart to get to that one physical object and once it's in his hand he throws it back to where it came from. That's a powerful thought, one that stuck with me long after I finished the story: the idea that knowledge is enough. Burnett had the knowledge that he could reach the object of his desire, he knew he could do it. He did not need to possess a physical thing to have that knowledge, to him, knowing was enough. Those are the types of things the reader gains from Bajema's writing, lessons that ring true for every aspect of one's life. After all, Burnett could be Bajema, he could be your brother, sister or he could be you. — Trent Reinsmith

Off Limits: Tales of Alien Sex • edited by Ellen Datlow
316 pages • \$22.95
St. Martin's Press • 175 Fifth Avenue • New York • NY • 10010



That sexuality holds the inherent potential for both ecstasy and annihilation is hardly a new revelation; that dynamic, if nothing else, is discovered by every newly-deflowered virgin in a hurry. Augustine and the early Christians exploited the contradictory nature of eroticism by equating sex directly with corruption of the soul. The nineteenth century Romantics turned the traditional dialectic on its head by celebrating sexuality's union of Thanatos and Eros through the archetype of "the demon lover." We in the late twentieth century, knowing a good thing when we see it, turned it into Big Business.

Erotic horror is the horror genre of the nineties. The money made off the Anne Rice phenomenon alone could probably finance a military coup in a small Latin American country. Fed by a combination of our traditionally Puritan love/hate relationship with sex, AIDS, and the generally fatalistic tenor of the post-Reagan years, erotic horror manages to tie all the neuroses of the nineties up into one neat, concise package.

But despite its potential to cut to the heart of the paradoxes of desire, the genre has been an even greater intellectual and artistic flop than cyberpunk. When cruising through the bookstore looking at the latest arrivals, the most one can hope for is to have a good solid choice between the guilt-ridden vampire, the badass leather-wearing rock n roll vampire, the gay (or AIDS-infected) vampire, the sexy serial killer, the charming intellectual serial killer, the kinda dumb but vicious serial killer, the avenging child-molestation victim serial killer, or the supernatural-coming-of-age male bonding epic.

Despite the almost universal banality of the field, Ellen Datlow (also fiction editor for *Omni*) has managed to consistently put together fantasy and horror anthologies that can easily compete with the best

of mainstream or "literary" fiction. The main advantage that Datlow holds over her fellow genre editors is that she is capable of thinking in metaphor. In her two vampirism anthologies, *Blood is Not Enough* and *A Whisper of Blood*, the vampires ranged from the traditional blood-sucking revenants that we all know and love to more subtle forms, such as emotional parasites who drain all passion and strength from those around them. Similarly, in *Off Limits* and its predecessor, *Alien Sex*, most of the aliens are all too familiar; to paraphrase Walt Kelly, "We have met the aliens, and they are us." Our entire culture has been geared towards trivializing sexual desire as a part of ourselves, and so there is perhaps no culture where the term "alien" can be applied quite so appropriately to sex. Because we try to cleave our desires so completely from the rest of our identities, they sometimes seem like distant, separate voices invading our minds.

In *Off Limits*, the most alien encounters in fact deal with very human characters and encounters that may seem only vaguely sexual. The best example of this is Richard Christian Matheson's "Oral," which is simultaneously one of the shortest stories in the book and one of the most powerful. It consists almost entirely of dialogue. A man and a woman are sitting in a hotel room; she systematically describes the physical sensations of touching or tasting various objects, such as a seashell or a glass of water, in such minute detail the man can "feel" them. The man needs to touch the world through surrogates because he has physically alienated himself from the world, refusing to touch what others have touched: "Fingerprints signal oncoming death. Germs cling to surfaces. Waiting to cause illness, suffering. Disinfection is impossible." In Matheson's hands, the simple description of a seashell becomes deeply erotic and disturbing, symbolizing the simultaneous attraction and distance.

Susan Wade uses an inverted method to deal with similar themes of intimacy and alienation in "The Tattooist." In this story a female tattoo artist begins to literally experience the psychic and physical sensations of her client as she tattoos his penis. Through each successive session, the client's pain increases, and so does the artist's knowledge of his body, his life, and his lover. By the time she completes the job, the duality of the experience has completely driven her away from her own lover.

The economic and political implications of prostitution figure prominently in several stories, most notably Mike O'Driscoll's "The Future of Birds," which posits a future in which women are being exterminated by a highly infectious virus. Relatively few efforts are made to stem the spread of the disease, as biological women are considered redundant, their sexual and reproductive functions replaced by transsexuals called "birds." The birds are recruited mostly from third-world slums, and pimped in first-world nightclubs/brothels. The story traces the journey of a Brazilian boy from streetside hooker to metamorphosed bird through a nightmarish maze of betrayal and manipulation. Bruce McAllister's "Captain China" also deals with the race and class implications of prostitution, through the viewpoint of a young Asian refugee boy who is forced into prostitution and spends his days hoping for rescue by his hero, "Captain China." Sherry Coldsmith's "The Lucifer of Blue" has a somewhat different take on the world's oldest profession, portraying it in a fairly respectable light. The story is told from the point of view of a

prostitute working in a brothel during the Spanish Civil War who discovers that Fascism is being passed like a venereal disease through her own body and the bodies of her colleagues.

The least interesting stories in the entire collection, ironically enough, are reprints of stories considered to be classics of speculative fiction. Robert Silverberg's "The Reality Trip" is a story about an alien living undercover in a bohemian hotel during the sixties and having his cover nearly blown by a loopy poet down the hall who sees him as a prime target for seduction. The portrayal of the poet is a perfect, vicious parody of the pretentious sensitive art-geeks that infest the Bay Area and college towns nationwide, but other than that, there's not a whole lot to recommend it. "The Reality Trip" is a pleasant enough entertainment, but lacks the psychological and artistic depth of work like Matheson's.

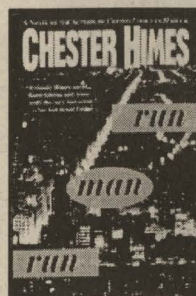
Likewise, Samuel R. Delany's "Aye, and Gomorrah..." is considered to be an icon of the New Wave writing that reshaped science fiction in the sixties, but time seems to have reduced some of its edge. To be honest, this particular story never really grabbed me even when I first read it in Harlan Ellison's *Dangerous Visions* anthology, and it has even less of a grasp now. It deals with a class of people called "spacers" who have been made androgynous to deal with existence in outer space. The spacers face both attraction and revulsion by normal human beings, and are alienated by both emotions. In some ways, Delany's basic concept of the spacers seems to function as a more sexualized interpretation of the scanners in Cordwainer Smith's "Scanners Live in Vain," an earlier story which I think exploited the idea much more effectively.

As a whole, *Off Limits* transcends the level of quality set by its predecessor, partly because it relies less on reprints. Out of twenty stories in *Off Limits*, only three are reprints. Of *Alien Sex's* nineteen stories, a little under half were reprints, several of which were anthology standards. *Off Limits* looks forward instead of back, and best of all, presents stories that make sex and violence mean something again. — Chris Hall

Run Man Run • Chester Himes

192 pages • \$8.95

Carroll & Graf Publishers • 260 Fifth Avenue • New York • NY • 10001



Chester Himes' classic tale, *Run Man Run* has just been re-issued in the United States. This is a timeless story of an innocent black man who witnesses a shocking crime and is relentlessly pursued by the murderous white cop who wants to silence him. This racially charged thriller takes the reader through Himes version of New York City in the 1960s and gives you tension and brutality from the first page.

Two black men are shot dead and one is wounded at the hand of Walker, a white policeman. Jimmy, who survives the senseless attack, identifies Walker as the man who shot him, but as a black man, the police, his lawyer, and even his girlfriend are skeptical of his claim that a white cop did it without a motive. The killer remains at large, and looks to silence the victim.

Himes takes what could be a plot from a bad Shaft rip-off and

turns it into a literary thriller of the highest caliber. The book could stand alone as an action novel on the merit of its tight plot lines, brutal murder scenes, and creepy chases, but Himes elevates it by making the individual characters interesting. Never settling for one-dimensional, Himes propels the plot and while breaking down human nature and racism through his characters and their interaction. Jimmy might be the stereotypical educated, angry black man, but Himes fleshes him out with the true terror of a victim. In scene after scene, Jimmy responds to situations as a man scared for his life, never as a simple hero or "black" protagonist. On this level, race doesn't seem to matter to Himes: Black or white, we would all be terrified when confronted with the man who shot us, even if the meeting occurred in the safety of a crowded New York street. Jimmy might be an African-American, victimized for being the wrong color at the wrong time, but Himes never lets the plot itself degenerate into a conflict between black and white. Instead, Himes recognizes that a novel about how some people are racist wouldn't be effective. It's a concept too basic to warrant literary allusion.

This is not to say that race doesn't matter to Himes, quite the opposite is true. Throughout the book it's clear that whites and blacks act differently, and in some scenes, Himes presents that certain impressions whites have of blacks are true. After the murders, Detective Brock goes uptown to Harlem to interview the victim's families. The detective is in a delicate situation, he's friends with Walker, but is also skeptical of his claims of innocence. Brock interviews the first victim's wife and is touched by her humanity, but the families lives as god-fearing ordinary people makes him uneasy because they don't live up to his expectation of how blacks act.

Himes portrays the second victim as a stereotypical "shuckin' and jiving" black; a hard living street preacher with a prostitute girlfriend and a penchant for cheap gin. Brock analyses the scene, "He got the picture of an amoral, petty thieving Negro. The usual stereotype. She was the same. He didn't realize that's the reason he felt at ease with her." Himes takes an precarious stand with these scenes; he depicts whites as more comfortable with blacks who live up to criminal expectations, and makes it clear that stereotypes sometimes turn out to be true, a fearless stance for a black author.

Himes' most gripping character, Walker, stalks a line of morality that most people couldn't imagine. He kills without remorse, complains about the inconvenience of being a murder suspect, and coldly plans to plead insane if his other plans for Jimmy don't work out. From the onset of the book, Walker empathizes with his victims, but doesn't really care that they're dead. Rather, he seems to dismiss their lives and wish he didn't have to worry about going to jail. Walker isn't crazy, he's soulless and that makes him more chilling a character than any nutcase.

Run Man Run's power lies with Himes' unique ability to combine street grit with rich literary technique. Himes sees through human behavior with the unblinking eye of a journalist and documents it with the eloquent pen of a novelist. As plot hurls towards its shocking conclusion like a man running out of control, Himes richly illustrates deeper conclusions about society, race, and the individual. — Mitchell Prothero

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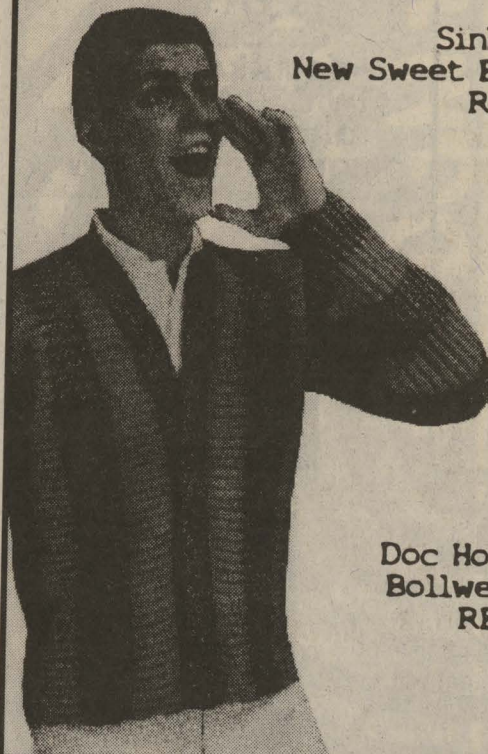
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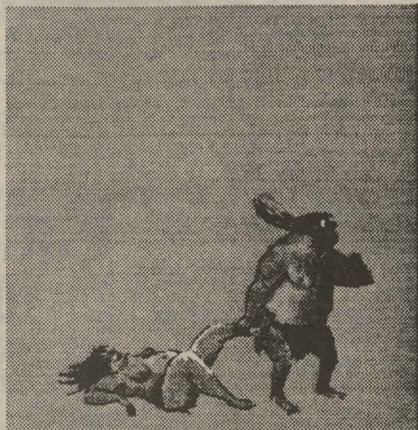
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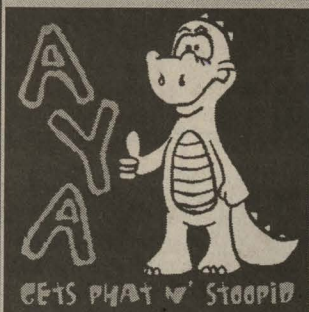
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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Balteore, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (CE) Carl Elvers, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (TH) Tom Hopkins, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (AT) Adam Türk, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.



AYA - "Get's Phat N' Stoopid" EP
Short for **ANDY'S YELLOW ALLIGATOR** and hailing from the Chicago area, we have another cool pop punk band a la **WALKER** and **BLINK**. Speedy and a little sloppy, we have four tunes here that have that good pop punk groove. Another new band to keep an eye on. My kinda stuff for sure. (RL)
(\$3 ppd: Underdog Records, 2252 N. Elston, 2nd floor, Chicago, IL 60614)

ABANDONED - "Los Angeles, Motherfucker!!!" CD

Yet another gem unearthed by the folks at GTA. This one is the complete recordings (the ones that survived), including live stuff, of the **ABANDONED**, the band Tony Cadena started after the original break up of the **ADOLESCENTS**. The music is along the same lines, but with a darker tone and a desperate urgency, not to mention a **GERMS** influence, musically and lyrically. As this band went along, their sound really began to develop and push the boundaries for the time, while sticking to their 'roots', something most bands are or were not able to do. An excellent collection of stuff, and a reminder of the great sounds that came outta Southern California. (MA)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

ACTIVE INGREDIENTS - "Everything Sucks" CD

I saw these guys play in Bakersfield at a place called Jerry's Pizza a few years back and thought they played good hardcore with a bit of melody. As far as their sound goes on this disc, they sound way more polished than I remember. For a comparison I'd say **NO USE FOR A NAME**'s recent stuff would be a good start. This isn't groundbreaking by any means but it's good music for drinking a few beers and running in circles acting like a buffoon to. Something I've been known to do from time to time. (RM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)



AFFRONT - "Punk For Sale...Said Wattie One Day" EP

Holy shit! This is hardcore! Think **EXTREME NOISE TERROR** crossed with **FILTH**. Super crunchy guitars, sword swallowing lead vocals and backups that are either screamed or have that 300 lb. pro wrestler taking a shit sound. Killer! (RM)
(Plastic Bomb Records, Gartnerstr 23, 47055 Duisburg, GERMANY)

AGAINST ALL AUTHORITY - "V.M.Live" EP

Now because this is live, it doesn't have perfect sound. But who cares, it's **AGAINST ALL AUTHORITY**! A.A.A. has a sound that is similar to **OPERATION IVY**, except A.A.A. has horns, and I like horns. Now remember, it's live, so those beloved horns kinda override the vocals, but hey, who cares! It's **AGAINST ALL AUTHORITY**!! Definitely a must have. (AT)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

AGATHOCLES/AUTORITAR - split EP

AG never fail to please, delivering 2 studio tracks and two live tracks. The amazing thing about **AG** is not only their brutal music, but also they've stayed true to the underground **HC/grindcore** scene for 8-9 years, never compromising their politics like so many others have. **AUTORITAR** were the surprise of the century, delivering 7 songs of fast (we're talking at the speed of light fast!!) hardcore. **AUTORITAR** kinda reminds me of **AVULSION** from NY. I guarantee you're gonna hear more from these German heavyweights. (MW)
(Yellow Dog, PO Box 550208, D-10371 Berlin, GERMANY)

THE AGGRAVATORS - "Stuck In The '80s" EP

This is fucking brilliant. Great '80s-style hardcore. Like a more rock and roll **ZERO BOYS**. And they do a most fresh **PAGANS** cover. The dinner bell is ringing, come and get it, piglet. (JN)
(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)



THE ALL WOMAN BROTHERS BAND - "At 164 bpm" 10"

Mid-tempo college rock with pretty female vocals. Too "alternative" for me, but it's alright. (JN)
(Melodiya, 2523 17th Ave. SW, Calgary, AB, T3E 0A2, CANADA)

AL-TERED - "Birthday" EP

Weird German punk band doing all covers. Okay and mostly faithful versions of **FEAR**, **MINOR THREAT** and **NEGATIVE APPROACH**. All with German accent, of course. Apparently this 7" was given away at the band's first gig. (LH)
(Montag Fenster Records, Reinganumstr 15, 60385 Frankfurt, GERMANY)

ANGELIC UPSTARTS - "Two Million Voices" LP

A re-ish of the best LP the **UPSTARTS** ever put out. Classic singalong punk from the UK. An early '80s release re-released with a bonus 7". The single contains four B-sides from the singles for this LP. Nothing too mandatory but one of the tunes is decent. But the LP is great political punk with a few twists thrown in. If you liked either of the first two **CLASH** LP's or **SLF**'s "Nobody's Heroes" find this LP or CD. LP number three was surprisingly great from ol' Mensi and company. (RL)
(Dojo)

MUSIC REVIEWS

ANTI-NOWHERE LEAGUE - "The Best Of..." LP

Yes, it's an LP not a one-sided single. It contains most of their first LP with a couple of B sides and some tepid pop songs from their third record. So you like dumb cartoon English punk with lunkheaded misogynist lyrics? Now you can bask in the glories of "Woman": "six inches long it cannot wait", or "I hate people... and they hate me". The LP comes with a free 7" that has 2 live songs. "So what, so what you boring little... punk." (MM) (Dojo Limited, PO Box 281, Canterbury, Kent, CT1 2BB, ENGLAND)

ANTISEEN/RANCID VAT - split EP

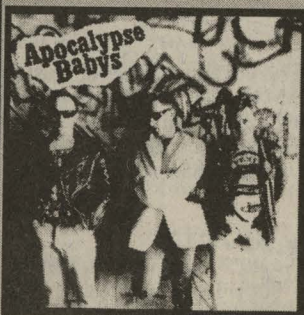
The kings of the brutal rule breaking scene get together to pay a beautiful tribute to wrestling greats Terry Funk & Bruiser Brody. Both of these songs can be found on other releases, but here they team them up back to back. Then it's a lip smacking, nut cracking, boot stomping attack on puny little artcore bands who wear Mexican wrestling masks as a gimmick. Go figure, your time is up, when you meet the likes of real wrestling fans you'll have to shed blood. The ANTISEEN smoke through a foot stopping version of "Funk You". The RANCID VAT pay homage to a real American hero, Bruiser Brody. Ugly, bloody, fat and proud. Another thick neck slab of vinyl. (SM) (Ruff Night Records, 3249 Rorer St, Philadelphia, PA 19134)

APOCALYPSE BABYS - "3 Chords To Heaven" CD

From the first few minutes of listening to this I was bobbing my head to the music thinking this was some late '70s UK punk band. Sounding like a cross between the BUZZCOCKS and the CLASH ("Scapegoat" sounds a lot like "Bankrobber") with a little RAMONES influence thrown in, these guys play melodic sounding punk with memorable lyrics and sing-along choruses. 12 songs about attraction, infatuation, TV addiction, and English police corruption. So if you like catchy '70s style punk rock, search this one out (and check out their "Shootin' From The Hip" EP reviewed a few issues back). (CE) (Smokin' Troll, 48 Llwyn Beuno, Bontnewydd C'von, LL55 2UH, UK)

APOCALYPSE BABYS - "Whoops" CD

These guys sound like they stepped right out of a time machine set for 1977, even though they look more like middle aged guys that look like they listen to REM (except the singer who looks like he's in the ANTI-NOWHERE LEAGUE!). Really cool professional sounding punk with great SEX PISTOLIAN riffs. All the songs are good and catchy without a bad apple in the barrel. Even the lyrics are very '77 with song titles like "I'm Addicted", "Cops & Robbers", etc. Mandatory for fans of the spirit of '77. (EY) (Smokin' Troll Records, 48 Llwyn Beuno, Bontnewydd, Caemarvon, LL55 2UH, ENGLAND)



with a tad more bite. Pretty good. (SS) (Vinyl Vera, 23 Monsal Dr, South Normanton, Alfreton, Derbyshire, OE 55 2B6, ENGLAND)

APOCALYPSE BABYS - "Dance Till You Drop" EP

Concise British pop-punk with vocal choruses played with the standard four chords. Anybody searching for originality will find more promising material elsewhere, but these BABYS seem to have a knack for finding those riffs we've all heard before and making them into decent songs. I liked "100 Rifles" in particular with its changes of pace, though the whole EP would have profited

ARGY BARGY - "Drink, Drugs and Football Thugs" LP

Tim always throws these types of "skin" records my way because he knows that Mike Lucas and I used to be involved in that whole soccer scene a few years back... we wore side-burns and all that shit and got our first tattoos then. Mike got "West Ham United" on this upper arm. Anyway, Tim likes to throw that in my face now... yer such a kiddie, Tim. This record ain't great and it ain't bad either... just a regular English bomber jacket wearing type of band. You know what I mean... there's tons of them these days. (SW) (Step-1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

ASSFORT - "Bark Up The Wrong Tree" EP

By the time this review sees print these guys will have already taken the country by storm again... As I understand it, this material was recorded in '93; nonetheless, these 3 songs rage. The title track starts off quiet and atmospheric, then it rips into the full-on attack these guys are known for. The other two are more direct with speedy attacks, varying tempos and a good song structure. ASSFORT!!! (MA) (NAT Records, Avenue Shinsaibashi #807, 2-18-16 Nishi-Shinsaibashi, Chu-Ku, Osaka 542, JAPAN)

ASSHOLE PARADE/ANSOJUAN - split EP

It's interesting to see how far-reaching the CROSSED OUT influence is. Everybody seems to be doing something that tastes like their goods these days—that ultra-fast stuff intermeshed with something slightly slower. The songs are short, the tempo really blazes when it blazes. These two bands follow suit, doing it well. There's a lot of screaming going on, and it feels like it's coming from the heart. (KG)



(1018 NW 10th Ave, Gainesville, FL 32601)

ASTREAM - "Woodfish" CD

ASTREAM's really got the TEN FOOT POLE sound down with rockin' songs with pretty insightful lyrics. Not only have these Swedes polished up their sound, they've polished up their packaging as well. ASTREAM rip off many MOTLEY CRUE poses, but they unfortunately forgot to cover any MOTLEY CRUE songs. (HM) (Bad Taste Records, Box 41, 221 00 Lund, SWEDEN)

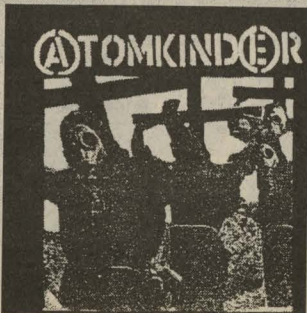
ASSTROLAND - "Sweep The Leg" EP

Ten songs of strangulated HC. Speedy and simple with vocals that swap back and forth between screamy meemie and the far less appealing deep growly one's that the patchy pant, dog on a shoe-string set seems to go for. You like BLATZ? You like GRIMPLE? Than buy this and you're sure to be pleased. (LD) (Exit Records, 25 Guion St, Pleasant Valley, NY 10570)



ATOMKINDER - "Far Tangled Banner" EP

Great single from a band who has the best guitar sound I've heard this month - totally fuzzed out and distorted, but not at the expense of impact. Awesome. There's no lyrics included, but the black and white cover and nuclear war graphics leave little unsaid. Definitely a band I'll be keeping an eye out for. (TM) (Victim Records, PO Box 34921, Phoenix, AZ 85097-4921)



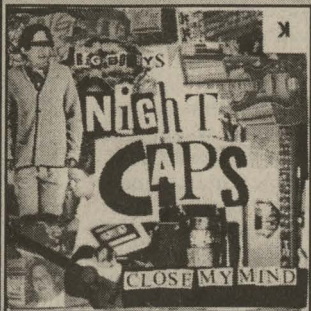
MUSIC REVIEWS

BEER MOSH - "Pesadilla" LP

This band from Spain plays metalcore at breakneck speed. Growling vocals, heavy bass lines, and a brutal lead guitar make this a must for anyone with the need for speed. (CW)
(Overdrive S.L., PO Box 18199, 28080 Madrid, SPAIN)

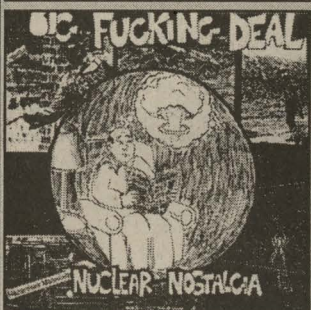
BETTY'S LOVE CHILD - "Angelfish" CD

Who the hell is Betty? Good pop punk with JAWBREAKER/CRIMPSHIRE vocals and FACE TO FACE/J CHURCH music. Actually this is really good considering the overkill in the genre. Done right that's for sure. A very solid tight release. I'm amazed this isn't on one of the biggie pop punk labels. Oh I'm sure it will get picked up so get the soon to be rare self released version. Very cool. (RL)
(17th Street Records, 797 E. Saint John St, San Jose, CA 95112)



BIG BOBBYS NIGHT CAPS - "Close My Mind" EP

Sure! This is superlative speeded up R&B: Cool backup vocals, bass lines, hollow bodied guitars, and a drummer who likes to overplay just enough to stand out. I would definitely recommend this. (CH)
(Black Lung Records, PO Box 252, Richmond, VA 23218)



BIG FUCKING DEAL - "Nuclear Nostalgia" EP

The musical delivery of these Ohioans, with dueling male/female vocals, is somewhere between NAKED AGGRESSION and ANTI-SCHISM. The EP may be titled "Nuclear Nostalgia", but it could easily have been called "80s Punk Nostalgia." The record brings us right back to the days of xeroxed covers, pictures of troops in action, hand drawn atomic explosions, and lyrics about

religion, Nazis, and nuclear war. There's even a song about Reagan, here suggesting his current Alzheimer's condition as fit punishment for his actions in office. (TH)

(\$3 ppd: 270 Washington Blvd. #4, Boardman, OH 44512)

BIPPY - "Jacking Off To Three's Company" EP

Snort - A très obnoxious EP hailing from Oberlin, OH. Songs are (as the title hints) about beating off to Three's Company (bleh), faux sensitive fellas lookin' to get laid, romance gone sour, etc; set to mid-tempo hooky tunes. Fun, silly stuff. (LD)
(Bippy Records, OCMR, PO Box 723, Oberlin, OH 44074)

BITTERS - "A Tragedy In Five Acts" CD

A band inspired by the whole CLASH/999/STL axis but still sounding relevant and un-tribute like. Five songs with a singer adept in bringing back that Jake Burns/Joe Strummer mood singing songs of down-trodden resignation and confusion. The band sounds good and totally plays to the song, a pretty rare occurrence these days, with some solid hooky guitar lines and sympathetic playing that never drowns out the songs or emotions expressed. Probably slower than a lot of stuff out recently but y'know, maybe it's because they're from Joisey, but these guys actually do sound a lot more sincere than the in-your-face-guys. This thing works! Do check it out. (HD)
(Holy Plastic, 25 Mckinley, Hanover, NJ 07936)

BLITZ - "The Complete Blitz Singles Collection" LP

Yes, they are correct. The title is true. You get all the tracks from this early '80s UK band's 7" and 12" singles. That means lotsa skunk/punk/oi whatever plus the dreadful new romantic pop shit they later evolved into. You gotta laugh. (TY)
(Captain Oi, PO Box 501, High Wycombe, HP10 8QA, UK)

THE BLOOD - "Smell Yourself" LP

The early eighties output of THE BLOOD were significant. Cardinal Smith and J.J. turned in some damn decent performances with "Stark Raving Normal," an influential record. Unfortunately, things have been watered down a mite in the last fifteen years. This record from April of 1996 has too much metal-guitar wanking with hint of gothic vocal. The songs are too fuggin' long! Not necessary. (BR)
(Blind Beggar Records, Postfach 1518, 66924 Pirmasens, GERMANY)

BLOOD FILLOAS - "Toys Are Us" CD

Eight pop punk songs from Spain that are catchy in moments but overall lack any real edge. As a result, it's not especially memorable. Lyrically insignificant with the exception of a racist song about Asian fetishism. Later with these guys. (LH)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

BLOOD FILLOAS/FROGGER - split EP

Two very 1977 sounding punk bands. BLOOD FILLOAS combine the musical sound of THE DRAGS with the vocal sound of THE STIPJES and come out with something very cool. FROGGER leans more toward a pop punk vocal sound with the traditional punk musical sound. I'm willing to predict that once we become bored with Japanese punk bands the next trend will be Spanish punk bands. (CK)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

THE BOLLWEEVILS/THE 4 SQUARES - split EP

Hey, this is an eye opener. A split of two bands that don't fit so neatly into either the homogenized pop punk or hardcore bag. They both do a good job of marrying the energy and aggression of HC with the melodic sense of pop, to produce a pretty little bastard child each. Not too snotty, not too sweet, no unpleasant aftertaste. (BG)
(Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

BOLLWEEVILS/SLEEPASAU-RUS - split EP

Two bands, three songs of (say it with me) fast, melodic hardcore with 'sung' vocals. Super poppy, exactly the kind of stuff the kids are going for lately. The 'WEEVILS song, "Pressure Cooker," is the definite winner, and if you're into this style you're probably already familiar with them. Probably as good as you're going to get in this style. (AM)
(Motherbox Records, 60 Denton Ave, East Rockaway, NJ 11518)



THE BONADUCES/BUCKO - split EP

BUCKO is led by a guy named "Brendon Anger" who makes vocal harmonies, twiddles knobs, and records punk records at his mom's house. 'Nuff said. THE BONADUCES, on the other hand, are everything a band should be: clever, catchy, they identify their sources, (remember: bibliography!), and they have the cutest girl in the world on their inside cover. Get this record quickly. (BB)
(Fresh Bread Records, PO Box 3, Winnipeg, MB, R3M 3S3, CANADA)

BOOZERS - "Big-Ass Garage Sale" LP

Texas - "the Lone-Star State", we used to call it - is turning into quite the musical hotbed these days. Joining the pack is the appropriately-named BOOZERS, who just turn out one blurry, sludgy punk tune after another, fronted by a singer who sounds like U-Ron Bondage but probably isn't. Don't get the notion that this is some kind of retro-fitted garage bilge, either - the BOOZERS sound more influenced by forty-ouncers of Olde English than anything else. Yep - "hardcore", we used to call it. (JR)
(Hoot and Holler Records, PO Box 721352, Dallas, TX 75372)

MUSIC REVIEWS

BORIS THE SPRINKLER - "End Of The Century" LP

Yes, this is a complete reproduction of the RAMONES' "End Of The Century" LP. BORIS added a silly intro, a couple funny liner notes and a good burst of energy to make this the most listenable, full RAMONES LP remake. But why would you waste your time covering any RAMONES' record, especially this one? I don't get it, but collectors probably will. (HM) (Clearview Records, 2157 Pueblo Dr, Garland, TX 75040)

BRAINDANCE - "Gentle Spirit" EP

Good brit punk that almost has a post punk feel at times yet still has that angry vocals feel. This is probably the best new street rock band I've heard in a while. Like a good oi band's second LP, where it still kicks without being too reckless. Four outta four good tunes here. Actually on repeated listenings this kinda kicks butt. Great vocals. Brit fans check this out. (RL) (Knockout Records)

BRAINDEAD - "God's Greatest Gift To Mankind" CD

What the fuck is this shit? Some lame ass attempt at punk that wouldn't even make the cut on Headbangers Ball. Comes complete with a horrendous cover of "Almost Human" by KISS. This will make an excellent coaster for my cool and refreshing beverage, as I type the rest of my reviews. (RC) (Braindead c/o Chaos, 11021 NE 123rd Ln #C208, Kirkland, WA 98034)

BROKEN - "Defy The Season" CD

Not far from the home of the recent 100 yard pipe bomb toss come BROKEN, with an excellent debut. For the most part the music and vocals are squarely between the youth crew era of, say, SIDE BY SIDE, and the newer metallic sounds of the defunct OUT-SPOKEN. The real treat is when the secondary vocals come in which are really sick, not unlike RORSCHACH. Lyrics alternate between personal feelings and social issues. A solid outing. (TH) (Standfast, PO Box 973, Lilburn, GA 30226)

BUCK WILD - "Beat Me Silly" LP

Very good, very catchy, melodic pop punk that suffers from being just a little too polished and practiced. "Featuring both guitars of LAGWAGON." (KK) (Lobster Records, PO Box 1473, Santa Barbara, CA 93102)

BUGLITE - "Love And Other Sorrows" CD

Miles of catchy pop punk that mostly leads me to obscure references... The fast stuff is sort of like SNUFF without the strong vocals. In fact, all the vocals are sorta effortlessly sung. Needs a little more urgency. The mid-tempo sounds like the QUEERS more recent pop stuff. All songs are about girls and don't say anything you don't already know. Musically, it's a fun first effort. (LH) (One Foot Records Inc, PO Box 3834, Cherry Hill, NJ 08034)

THE BUSINESS - "Harry May - The Singles Collection" CD

Based on the title you can figure this one out. These guys are cool oi punk from the olden days to now and are certainly no secret considering the wave of reissues. Some b-sides are tossed in here too. A very worthwhile purchase for any fresh cut oi-ster or a vet who wants the few b-sides. Undeniably classic oi. (RL) (Taang, 706 Pismo Ct., San Diego, CA 92109)

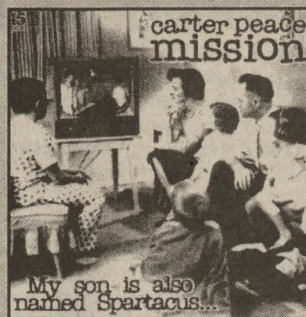
THE BUSINESS - "The Best Of..." LP & 45

THE BUSINESS need no introduction to you punks, this compilation is quite thorough and it marches right on the rough "Harry May", "Smash the Discos", "Loud Proud And Punk" and "Saturdays Heroes". After a listen here one can easily understand why THE BUSINESS are considered on of the truly important oi/punk bands. It's as advertised on the cover "19 classic Oi! anthems from South London's finest." (BR) (Dojo Records, PO Box 281, Canterbury, Kent CT1 2BB ENGLAND)

CARTER PEACE MISSION - "My Son Is Also Named Spartacus" EP

The punk here varies in strength and quality, from the fairly insipid "The Princess Is In Another Castle" with its pleading vocals, to "Kamchatka," which reminded me of a poppish, somewhat attenuated version of FUNERAL ORATION — the most enjoyable song on the disc. In all, pop-damage eats away at most of this record (the vocal harmonies do the primary damage), making for pop-punk that cloy too much to be exciting. (SS)

(Mullethead Records, PO Box 20515, El Cajon, CA 92021)



CAUSE/INTIFADA - split EP

David Hayes had a hand in putting this out, so I was expecting to hear a couple of weird, quirky, pop bands, but instead these two bands are more on the serious, political, metal side. Nothing too outstanding here: both bands sound a little like ECONOCHRIST with hoarse growled vocals and dominant guitar sound with songs about corruption and lies within society. Not a bad record but not something I'd search for either. (CE) (Hybrid/Too Many Records, PO Box 1222, Spokane, WA 99210)

THE CHUBBIES - "Play Me" CD

Wow, they're a full band now. With this record they've made the full commitment to power pop. Easily the heir to early '80s Stiff stuff or even HOLLY AND THE ITALIANS. Great girl pop that's well played and totally catchy. Even covers of "Sailor Moon" and the KNACK. Fun. (LH)

(Sympathy For The Record Industry)

LOS CINCO - "Kissy At the Carnival/Here Comes Penelope"

Three songs here all stylistically different, 1st tune is a Farfisa-driven retro number in the manner of say? AND THE MYSTERIANS and some of the party-downedness of the MAKE UP. The flip tunes detours into MC5 territory and finally ends with a purty little "soundscape" (or filler, as it is commonly known). Fun but inconclusive, I think.... (HD) (Sympathy For the Record Industry)

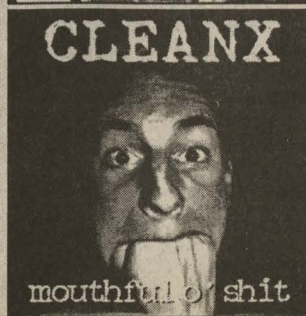
CIRCLE STORM - "Spirit" EP

CIRCLE STORM pledges its allegiance to the likes of Y.O.T. and BOLD. Introspective lyrics, yelled choruses, and mosh parts should make this a favorite of the straight edge crowd. (CW) (Ambassador Records, 976 Foothill Blvd #464, Claremont, CA 91711)



CLEANX - "Mouthful O' Shit" EP

Fasy, catchy, poppy hardcore. Five songs, all melodic, kinda Fat-like. Lyrics are intelligent and rebellious in some ways, but pretty bitter overall. (TY) (Dental Records, 1503 E Evans Lane, Placentia, CA 92670)



MUSIC REVIEWS

CLUSTER BOMB UNIT - "Realitat" EP

I saw these guys live recently. On the down side of things I didn't think they were that great. The music was good, but the band was completely non-energetic. Anyway, this record serves up more of that ANTI CIMEX style punk. Though this isn't bad, much like their live set, it just didn't move me. (RC)
(Wiggy Records, no address)

COCKSCRATCH - "Random Shot" EP

New Jap band that's very influenced by the whole "Killed By Death" milieu right down to the undecipherable epileptic-on-drool n' electroshock vocals and cheesy synth noises. Right now my brain reels in trying to find a band to name here and *I just can't!!!* (so consult KBD say...volume 4 & 5). But to say, the Japs have us beat again in being able to duplicate the whole vibe down to a tee. Just to try, I would say this actually reminds me of a pub rock DESTROY HAMPTON (is that redundant?) or a Limey version of the STYRENES Limited edition too! Hoo-boy! (HD)
(Needle Records, 203 Okada Bldg, 3-60-8 Koenji Minami, Suginami Ku, Tokyo 166, JAPAN)

COMBINATION GREY - "Gears" CD

Kinda reminds me a lot of late '80s DC influenced stuff mixed with a little melodic modern rock. Fortunately the leanings are more in the DC direction, bringing to mind stuff like late period GOVERNMENT ISSUE with a female vocalist. Not totally consistent, but a respectable first effort. (LH)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

LES CONSEILLERS TECHNIQUES - "The Armitage Shanks Introduce Their French Cousins..." LP

This isn't as interesting as the record Chris Harvey reviewed.... It's actually quite confusing, I don't know what to make out of it. The whole record is like these badly done covers of the likes of SHAM 69, WARSAW, BUZZCOCKS, UNDERTONES, etc. There's really no reason for this record to even exist. And the liner notes, they got to be a joke..... right?.... all going on about some fucker's obsession with the BUZZCOCKS' "Spiral Scratch" EP. Jesus!!!! There's a lot of lame records coming out these days!!!! (SW)
(Teenage Kicks, Stadtjagerstr 8, 86152 Augsburg, GERMANY)

CREAM ABDUL BABAR/I GUARD THE SHEEP - split EP

When I first looked at the name of the band's here, and saw that they were from Florida, I was afraid this was either going to be really goofy pop-punk or, heaven forbid, ska-core. Not the case at all! The C.A.B side has two songs with a really sick bass sound which, like the guitar, is tuned way down low. Best of all they have a trombone which works very well in adding to the low, heavy sound of the band. The vocals here are of the spat out variety. I.G.T.S. are tuned down even lower, with vocals not unlike BORN AGAINST when they're screamed and BOB TILTON when spoken. Only one musical take on the I.G.T.S. side, with the other track being a computer speaking out what might be their manifesto. I think the horned one might be at work here. (TH)
(\$3 ppd: 1329 Nyllic St, Tallahassee, FL 32304)

CRIPPLE BASTARDS - "Your Lies In Check" CD

Italy's current best hardcore band finally cranks out a full length. 69 songs (whoa!), most of which are over by the time you're getting into them. Certainly more disciples of the 'shorter/faster/louder' thinking when it comes to songwriting! While CRIPPLE BASTARDS lyrics are political, it's in the rare vein of political hardcore that offers more than just complaints. Let's hope through their sheer fortitude they get the recognition they deserve. (TM)
(E.U. Produzioni c/o Giulio Baldizzone, Via Manzoni 24, 14100 Asti, ITALY)

CRISE TOTAL - "E A Crise Continua" CD

Sixteen song outing from this Portuguese punk band. Many of the songs are fast enough to be considered hardcore, but the lasting impression is one of melody and structure. It's certainly catchy stuff - quick enough to be upbeat and lively, but of a pace for the actual songs to show through. The song are dated from 1983 to 1988, although apparently this is the first time they've been studio recorded/released. Great stuff! (TM)
(Fast and Loud, Apart. 13037, 1019 Lisboa codex, PORTUGAL)

CRY - "Kamikaze Rock N Roll" CD

Swedish proto-punk at work. Going all the way '70s, but making a near fatal mistake: the annoying intrusion of way too many instruments. Geez, imagine a not so adept MENSCLUB add piano, harmonica, sitar, saxophone, and trumpet. Why? Take a more bare bones guitar cranking approach, and this would please me to no end, but since when does punk rock, or hard rock for that matter ever warrant a buncha goddamn wussy instruments?!!! (RY)
(Velodrome Records, Kampegatan 4, S-41104 Gothenburg, SWEDEN)

DAG NASTY - "Live In Philly" LP

Wow, "Wig Out" era live stuff from '87, seeing the light of day almost 10 years later. It's amazing how good this still sounds. Unfortunately, being a bootleg with only 300 pressed, it'll be a challenge for the average fan to get a hold of. What really makes it a crime is that the sound quality is so damn good and it really captures the spirit of a once great band before they lost their fire (among other things). Even has those crazy crowd sing-a-longs going on. Makes me feel misty eyed, nostalgic, and a little cheated. (BG)
(no address)

DAMNATION A.D. - "Misericordia" 10"

By all rights this band should be taking over the world. Brutal hardcore which has elements of bands like BLACK FLAG, INTEGRITY, BLAST! and the like. The guitars are great, solid with a thick beefy buzz that cuts through your mind like butter, while the drums pummel down as the bass keeps everything in line. The vocals sound like a hoarser BLAST!, with bleak lyrics that anyone who is honest with themselves can relate to. This is definitely one of my all time favorite records ever!! The songs "Another Day Of Darkness..." and "Rain As My Veil" are amazing, their best yet. Fuck, this is good. (MA)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

DEAD MOON/MONSTERS - split 45

Two songs that were recorded live and put on a record to give away at some show, but apparently they couldn't give them all away and now they think someone will buy it. Free sounds better to me. Two garage rockers. DEAD MOON do "It's OK" in their typical cool, but slightly overdramatic way. MONSTERS do "Burn My Mind" by just letting loose the way rock should be. Good stuff. (CK)
(Record Junkie, Kramgasse 8, CH-3000, Bern 8, SWITZERLAND)

DEATH WISH KIDS - "There's Nothing In School..." EP

Oh fuck! I think Freud stated it best in their interview last month when he said that this is "the band you won't forget seeing, and will go see every time they come around." Same goes for their great debut record. These ex-AREA 51 kidsspew out some abrasive punk rock full of wound up energy and plenty of feedback. I liked the "live" feel of the recording. It seemed like all the songs flowed into each other as if it was recorded in one live session instead of each song being recorded separately. Go steal a copy now! (RC)
(Hopscotch Records, PO Box 1143, Cardiff, CA 92007)



MUSIC REVIEWS

DEMENTED ARE GO! - "I Wanna See You Bleed" EP

Demented is right! These guys are a psychobilly version of The MISFITS! Crazy ass psychobilly with twisted (or should I say demented) lyrics. I mean the song "Red River Bloody Staircase" might give it away a little. Other than that they're great. Cool cover art. (AT)

(Scandal Records c/o Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

THE DEMONICS - "Super Bee/Devil Baby"

Decent garage rock with some pop sensibility. The songs lose my interest half way through though and I start to trip out on the cool, sparkly screen printing job on the cover. Plus you know what I can't stand? Pictures of naked women on every fucking garage rock record that's come out in the past four years. Come on people! Plus lyrics like "She's so fine — 69!"... I'm so sure. (PC)

(no address)

THE DICKIES



THE DICKIES - "Make It So/Rock-in' In The Free World"

The masters of colored vinyl are back—this time with one new original and a NEIL YOUNG cover recorded live on white vinyl. The original is typically DICKIES—very catchy, faster paced, poppish funny punk. Rather than a cold ending, however, they chose to fade it (I suppose that will make it easier for all the mOdErN ROcK djs.) The cover is a barely decent recording of a bad song. (KK)

(Triple X Records, PO Box 862529, Hollywood, CA 90086-2529)

DIESEL BOY - "Cock Rock" LP

These guys are the shit! I liked them on the "Survival Of The Fattest" comp and now I love them! They're kinda like, well, picture LAGWAGON with thicker distortion and a damn good singer, and then you'll have DIESEL BOY. Great punk with catchy lyrics that should have you singing along in no time. This is however, one of the sad occasions that they didn't send two copies. Now I'm sad. I think I'll go out and buy it! You should too! (AT)

(Honest Don's Hardly Used Recordings, PO Box 192027, San Francisco, CA 94119-2027)



DISRUPT YOUTH - "Force Fed War" EP

Once again Beer City Records presents some of the freshest sounds in punk and hardcore. DISRUPT YOUTH are a serious punk/HC outfit from Australia who bludgeon you into submission with tough songs against war, unemployment and free-loaders. Strong vocals abound. Good guitar bass-drum assault. This shit has real punk authority so all you college-rock, pop-punk motherfuckers steer clear! (BR)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

DOGPISS - "Canine Urine" EP

This borders the imaginary line I have between melody and chaos—I don't particularly like melody, but if there's sufficient speed and verve, it's certainly not a hindrance. This hits the pace at times, but lags at others. They work with simultaneous singers, which is certainly difficult to do convincingly—it usually hits, with the occasional miscue. A decent start—if they tighten it up, drink a few double espressos.... (TM)

(Rugger Bugger, PO Box 357, London SE19 1AD, ENGLAND)

DOSE BRUTAL - CD

Mid-tempo oi out of Brazil that sounds as if it could have been recorded in the late '70s or early '80s. Not super original or catchy but it does have a certain amount of kick and urgency, due mostly to the way the vocalist sings. He really belts it out. It's all in Portuguese so I'm not really sure what the hell he's singing about. (RM)

(Original Master Records, Rua Eubelo 126, 04327-000, Sao Paulo-SP, BRAZIL)

DOWNTIME - "Lose Yourself" CD

DOWNTIME's first full length picks up where their debut EP left off. 15 songs of mid-paced, pissed off, metallic hardcore that has some NYHC influences thrown in. As much as I like their style and their approach, by track 15 it kinda blends into one continuing song. I believe this will grow on me after a couple more listens. (MW)

(Phantom Records, PO Box A566, Sydney So 2000, AUSTRALIA)

DRAGON ROJO - "Lightning" EP

Out of the ashes of SOLID GOLD comes the DRAGON ROJO. This sounds a bit like TALES OF TERROR or other such rock stuff. Very Rock, very Roll. Use of "Oh yeahs" blatantly, anyone that can do so with a straight face gets my respect from yours truly. Just because it's a single don't think for a second that it's light on material. Why, the B side is like four minutes long. That's as long as a lot of bands belt out two songs in. Two songs, rock. (FR)

(Scooters Records, 622 25th St, Hermosa Beach, CA 90254)

THE DRAGS - "Conspiracy/That Girl Is Coming Around"

Too bad there's only two songs on this single, pretty fucking awesome stuff here. This is what THE MAKERS used to sound like, very rough guitars and Jagger-like vocals. Excellent combo. (EC)

(One Louder, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)



THE DREAD/THE ADVERSIVES - split 10"

THE DREAD play decent hardcore and have stuck around for longer than any Concord band I can think of. Their faster songs like "Mad" are fairly rockin'. THE ADVERSIVES play a similar brand of HC, but their occasional tuneless and retarded back-up vocals make them more fun. (JN)

(Six Weeks, PO Box 6573, Concord, CA 94524)

DRUNKEN NUNS - "Furto Con Destrezza" EP

It seems there's a strong skin-head scene in Italy right now, lotsa oi bands, and this is okay ANGELIC UPSTARTS/BUSINESS minus the choruses, I don't know, I was working class once, so I dug oi. Now I'm below poverty level and they annoy me very fast. (EC)

(Knock Out Records, Postfach 100716, Dinslaken 46527, GERMANY)



DYNAMITE BOY/THE IMPOSSIBLES - split 45

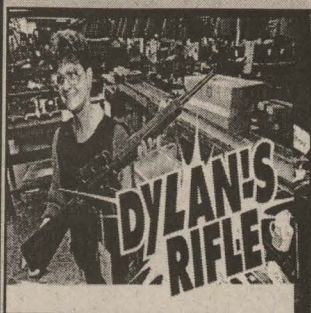
A couple of Austin bands with two takes on a similar theme. That theme being pop punk. DYNAMITE BOY do the more traditional high speed version. Like a faster, lo-fi version of JAWBREAKER. A lot like BROCCOLLI. THE IMPOSSIBLES are more of the mid-tempo melodic thing with musical references to THE BEATLES and DC stuff. Both sides are really enjoyable. (LH)

(Matt, 4504 Elwood, Austin, TX 78762)

MUSIC REVIEWS

THE DUMMIES - LP

The greatest record to come out, ever! Alright, maybe I'm a little bit wacked right now, but I have to tell you that since I got this record three days ago, I haven't listened to anything else so you know it's got to be pretty damn good. Great in-your-face, fast, catchy, energetic punk rock. The best guitar sound in rock today too, and fortunately it's right up front in the mix. The vocals are screamed, yet pretty low so you can't make out the lyrics. Luckily, they provide a lyric sheet for some of the songs so you can read how funny (in the stupid sense) they are. This is so great. (CK)
(Get Hip Recordings, PO Box 666, Canonsburg, PA 15317)



DYLAN'S RIFLE/LUBIN DOLLYS - split EP

These two Pennsylvania bands don't seem to be breaking any new ground with their xeroxed pro-NRA cover (is this a joke?). DYLAN'S RIFLE play pretty simple sounding punk (kind of like the LIVING END) with good lyrics dealing with society and being an individual. LUBIN DOLLYS had no lyric sheet but with songs like "I Love Liquor" and "Lustqueen" (which sounds like the HELLBILLYS) you can probably get

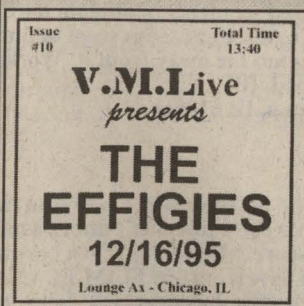
an idea of what they're singing about. Substandard release that didn't hold my interest. (CE)

(Reddod Records, 202 N. 23rd St, Camp Hill, PA 17011)

EAGLE BRAVO - "The Kids Are Not All Right" EP

From the burgeoning hardcore scene in the Carolina's come EAGLE BRAVO, with a melodic, driving hardcore sound reminiscent of other locals RIGHTS RESERVED and UNHERD. At times things get a bit JAWBREAKER-esque, with parts heavy on guitar braking up some of the songs, only here it is faster and less polished. The meaning of the lyrics aren't handed to you, which works pretty well here with a band that seem to fall into the "we are not amused" end of the punk spectrum. (TH)

(Crunchy Music Records, 908-B Spring Garden St, Greensboro, NC 27403)



THE EFFIGIES - "V.M.Live" EP

Five songs on this here live plastic disk. A couple of great old time tunes, "Body Bag" and "Security". This band used to pack a punch. We would drive from Michigan to Chicago to see them. According to this representation, I wouldn't drive to Berkeley to see them. The room sounds flat, the band is galvanized old school and the fans express boredom. I'm not one for live recordings. You have to be there to feel the emotions. I just hope that the BIG BOYS

never try to reform or reunite. You had to be there in those days and if you weren't then this record doesn't put you there. (SM)
(VMLive, PO Box 183, Franklin Park, IL 60131)

8-BALL SHIFTER - "Hanson" CD

Solid quasi-surf, punk, psychobilly from MA - ten songs which pick and choose influences and combine into a quasi-psychobilly surf thing. Ten songs which are generally speaking quite good, and worth a few listens to. (LD)

(Clamarama, PO Box 422, Allston, MA 02134)

EXCRUCIATING TERROR - "Expression Of Pain" CD

Ouch! This band will rip out your toenails and give you nightmares for weeks. 17 cuts of, well, terror! Think NEUROSIS, newer DOOM, EXTREME NOISE TERROR. Slow and thick, with brutal, furious vocals that sound like John Davis' Ducati burning steel shot instead of gasoline. Get this and go to see this band, but if you're pregnant ask your doctor first. (BB)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

THE EXPLOITED - "Troops Of Tomorrow" CD

This is a reissue of the above mentioned LP and includes the "Dead Cities", "Alternative" and "Computers Don't Blunder" singles as well. Retard cover art aside this contains twenty songs of classic leather and bristles punk that blows most of today's shit out of the water. (RM)

(Dojo Records, PO Box 684, New York, NY 10150)

FIVE BOOTS - "Le Nostre Piccole Storie" 10"

This band is all over as far as it's sound is concerned. The first two songs on the A side sound like Chicago style pop-punk (SCREECHING WEASEL, VINDICTIVES, etc...) but with really gruff vocals. These are then followed by a fast number that sounds like early west coast hardcore. Then it's two more pop tunes. As for the B side, two of the songs are slow pub-rock sing a' longs, while the other two originals are upbeat songs with a bit of a MAJOR ACCIDENT thing going on. All this is topped off with a SHAM 69 cover. (RM)
(Applequince Records, Via Di Mezzo 12, 01100 Viterbo, ITALY)

FIVE BY NINE - "Recognize" CD

'Flavor of the Month' mid-tempo punk from out of Georgia. I would describe their sound as falling somewhere between AVAIL and the OFFSPRING. Not bad, not good, just there. (CW)
(One Foot Records, PO Box 3834, Cherry Hill, NJ 08034-0592)

THE 5.6.7.8's - "Bomb The Twist/It's Rainy"

I love this band, so this review really ain't fair. Some years ago I really didn't care fer 'em, but I've changed my mind. I'm in love with the bass player "Omo". The credits on the back say she also plays "organ". Oh my god!!! I love you Omo!!!!!! As far as this single goes, side A is an original, rockin' with that '50s/'60s style that they're into. Side B is a cover by whom the fuck I don't know....but this is the one that got me here....slow, RONETTES style, with sounds of rain, broken English.... and just straight out sex appeal. These girls ain't posers, they've been at it a long time....and they fucking rock!!!!!!!!!! (SW)
(Sympathy)



THE FLIM-FLAMS - 12"

Total new wave. Like TOTO COELLO (those girls who sang "I Eat Cannibals"... 'member?) meet the SURF PUNKS (cheesy syntho-punk circa 1979). There's absolutely nothing modern about this. Close your eyes and you're playing Space Invaders at the Clayton skateboard park. They would've been average back then, now they just stand out for being a novelty. And the songs are way too damn long (4-7 minutes each!). This gave me a headache. I apologize in advance to the next band I have to review. (PC)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

MUSIC REVIEWS

FORCED EXPRESSION/AVULSION - split EP

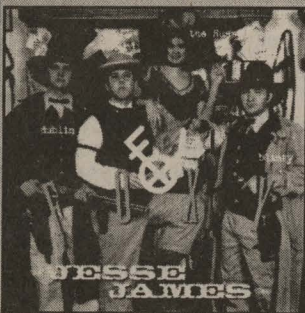
Two bands I've been harping about for a while now - seems fitting they'd share a single. Both bands here have the 'ex-members of' tag, though it's certainly more important what they're doing now. **FORCED EXPRESSION** pull through seven frenzied tracks that approach warp speed - at times it's so fast you can barely tell what's going on. Fine by me! **AVULSION** are more technical, incorporating more tempo/style shifts. Either way, you'll get your daily dose of uncompromising hardcore. (TM)

(Recalcitrant Noise, 425 4th St. NE #2, Minneapolis, MN 55413)

FOUR INCHES FROM THE FLOOR - "Mohuncher!" 45

With that name and musically cranked up songs like "I Hate Disco", I'd expect some biting, angry, or at least funny lyrics, but **FIFTF** kinda blow it on that one. "5:30" on the other hand is a sure mosh pit starter. "5:30" shreds hard as these guys deliver one heck of an angst-ridden burst of raw energy. (HM)

(Chaunch Records, 2112 Cottage Way, Vista, CA 92083)



FOXY - "Jesse James/The Wizard"

Seems like Green Bay's been pumping out some decent stuff lately, and this here 45 t'aint no exception. Side A features a cover of the classic "Jesse James" set to some memorable stomping punk rock, while the B-side "The Wizard" follows up quite nicely with an even catchier number with distorted vocals and goofy laser sounds. Very good record, not so good band name. (LD)

(Blue Baby Records, 423 Dousman St, Green Bay, WI 54303)

FULLY LOADED - "Skinheads-4-Ever" 12" EP

Oi! Oi! Oi! Another fuckin' street punk triumph for **Vulture Rock**. The newest oi supergroup, **FULLY LOADED** consists of Adrian (vox) + Mike (drums) of the **TOUGHSKINS**, Stan (bass) of **BOVVER WONDERLAND** and Bill (guitar) of **THE AUTHORITYS**. The combination of talent really works in this instance. Listen to "Kaos On The Run" or "Skinheads Forever" and you'll get the idea. "Yearning In Bed" celebrates drinking stout and getting laid. What more needs to be said? All four songs are top-flight oi music. If you want to add some really good street punk to your collection go get this EP immediately! (BR)

(Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

GAIA - "This One" LP

A by-product of their U.S. tour of last year, this is six new studio tracks and five live tracks recorded at Gilman Street. Anyone who had the pleasure to personally witness **GAIA** won't be surprised by the new stuff - agile metallic hardcore that lets up only enough for you to catch your breath. While they have become almost as known for being a all female band, it's the downright ferocious execution that will continue to win over the real fans. Even with my predisposition against live recordings, the sheer impact of this band is obvious. Awesome! (TM)

(Sound Pollution, PO Box 17742, Covington, KY 41017)

GAUZE - CD

An essential bootleg CD from one of the most influential Japanese hardcore acts. Putting the varying opinions on bootlegs aside, this collects most of **GAUZE**'s material (missing the tracks from the "City Rocker" comp and the "Live In Scotland" LP). It's nice to have it all in one package, and if you're like me, you'll never have a chance in hell of finding the originals. On a side note, they're still jamming and will have toured the US before this gets published. (MW)

(no address)

GEEZERS - "Pronounced 'Geezers'" CD

This Chicago band writes a great many topical songs, but fail the rock test in that they don't. Rock, that is. Standard BPM, growly vocals and stop-start-uugh dynamics all add up to boredom for me. A shame really, 'cause I kinda liked their "Soccer Hooligans" 7". (RW)

(Underdog Records, 252 N. Elston Ave, 2nd floor, Chicago, IL 60614)

THE GLORY STOMPERS/THE TEMPLARS - split 12"

You fuckin' lucky street punks have a treat this month! This is some of the best oi you're going to hear anywhere. **THE GLORY STOMPERS** lead off with a killer track "We're Here To Stay", and follow up with a well thought out song about losing your job and losing your grasp on life, "Luck Wasn't His Friend", the final song, is another bit of intelligent oi music: "We're the kids of today, we won't let you push us down or smash us to the ground. We just want to live our lives and have a say." **THE TEMPLARS'** side of this little masterpiece continues the strong oi message. The energetic street punk accompanies good lyrics. In "Easy Way Out" Carl Fritscher (singer/guitarist) writes: "There's no pride in ignorance a fool has no dignity, you have to work for your future coz nothing in life is free." In "Concrete Grave", **THE TEMPLARS** lament: "Another dead body in the concrete jungle, lying on the street amongst the rubble, destined to lose like those who've come before." This record is great! Go get it! (BR)

(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

GLUE/D.P. LE ODD - split EP

Okay, I'll come clean and admit that I was in one of these bands a long time ago, but Tim couldn't think of anyone else (from a pool of around 40 reviewers!) to give this to, so I promise I'll try to be objective. **GLUE** put the final nail in the coffin of a questionable career by releasing a re-recorded version of a song that's at least three years old. Why? Their other song here is an excellent surf-inspired instrumental, which makes it hard for me to believe they couldn't come up with anything else. Whatever. There's no documentation here to give me a clue who **D.P. LE ODD** are, but they play excellent pissed-off punk rock, hectic and energetic, and veering into the territory of the weird at times. "My Fist Your Face" is a classic. (AM)

(Flotsam And Jetsam c/o G Davidson, b/2 185 Kent Rd, Charing Cross, Glasgow G3 7HD, SCOTLAND)

GOATBOY - "Marty Freidman" EP

Something tells me this is not that same **GOATBOY** that plays such tuneful rebellion music from Canada. This one sounds more rocking and less political. At their finest moments reminding me of Chi Pig (SNFU) singing for a garage band. Both songs seem to find a groove and shy away from moving too far away from it. Works pretty well on one of the songs. Not bad. (BG)

(Elsinore Records, PO Box 863, Urbana, IL 61801)

GOLD MEDAL - "7/14/67" EP

I apologize again to this band and to the greater Chicago area, but I'm just not into this. I dunno. Maybe I just don't understand stop-n-go fuzz-jangle mid-tempo art-core. Maybe this is just boring and bad. Or maybe it's the headache I have from that **FLIM-FLAMS** record. Look, I'm quitting the reviewing business and going to Portland to drink with the punks! (PC)

(Sweet Pea Records, 2144 W. Farragut Ave., Chicago, IL 60625)

GRACE - "Jap" EP

This is totally great! Should I even be surprised? Almost everything pop punk I hear out of Japan these days rocks. Totally catchy with innovative parts and really strong female vocals. Great lyrics with an extremely English sounding singer. Melodic and upbeat all the way through reminding me of really early **JAWBREAKER** mixed with **TILT**'s better moments. Cool. (LH)

(Mangrove Label, 103/24-18, 3 Chome, Kamishakujii, Nerima-ku, JAPAN)

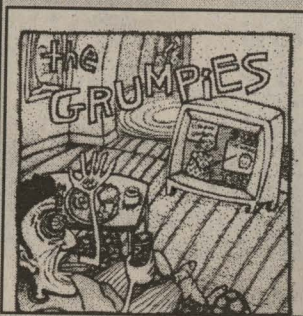
MUSIC REVIEWS

GRABBERS - "The Hand You're Dealt" CD

The GRABBERS is to '90s L.A. punk what ILL REPUTE was to hardcore twelve years ago, and that is boring, generic and unoriginal. The main problem is the annoying helium-filled sounding vocalist who is not right for their ultra-clean, semi-melodic unmemorable '90s punk with stupid lyrics like "A finger fucking first date sounds pretty good to me". There's lots of "oohhs and ahhs" for you Epi/Fat fans. I wish bands like this would spend less money on their instruments and studio time. Also, what's up with blatant "Black Flys" sunglasses logo endorsement on the band's picture? Just because you have cool shades doesn't mean you can play good punk music. (EY) (Fearless Records, 13772 Goldenwest St, Westminster, CA 92683)

GRAPEFRUIT - "Dorkabilly Stew" CD

Wow! Three guys in t-shirts and skater shorts... I can't wait. I hope these guys are in school. Song titles include "Huh?", "Santa Wears Doc Martens" and "Rastapunkitis". Goofy and fun, I threw mine into the street. My scowl lines deepen another quarter inch, thanks a lot guys. (RW) (Second Guess Records, PO Box 9382, Reno, NV 89507)



THE GRUMPIES - "Like Any Other Day" EP

Well lemme tell ya, you're not gonna like this if you don't like shrieky teenage vocals, and that's what this band is all about. Think 12-year-olds (though I'm sure they're older than that) who listen to way too much Lookout Records stuff. It's cute, punk, annoying, horrible, and cool all at the same time. After a few bottles of Whup-Ass I'll think this is great. They invite you to Mississippi

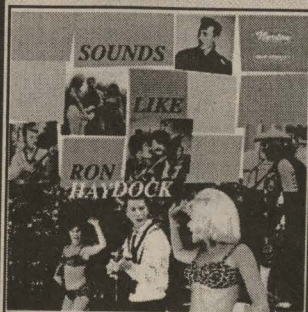
for corn bread. That's so rad. (PC) (Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)

HAMMERBRAIN - "Outside Your Door/Cheap"

Two catchy punk songs that sound like a mixture of mid period REPLACEMENTS with late STIFF LITTLE FINGERS. It certainly has it's rock overtones. But those are made up for by the rough production which adds a good edge. (LH) (no address)

THE HAVOCS - "Hit Songs For Bowlers" EP

There are no songs about bowling, just inspired by the sport. Pretty straightforward, rockin' rock and roll. Songs are catchy, fast and short and, although the energy doesn't quite come through on the record, I'd really like to see them live. (CK) (Uncool Records, 510 Van Horne St, Sudbury, ON, P3B 2X4, CAN-ADA)



HAYDOCK, RON - "Sounds Like Ron Haydock" EP

The late great RON HAYDOCK is a King, a fucking Rock and Roll God, as anyone who's seen R.D. Steckler's cinematic masterpiece "(The Adventures of) Rat Pflink A Boo Boo" or heard the long out-of-print LP of his work with the BOPERS can attest. Norton Records, in their continuing quest to do right by doing good have put out a CD of Haydock (but no vinyl release? Alas...) as well as put out this EP

which is for the already-converted as it's good but not HAYDOCK at his wildest. (DD) (Norton Records, PO Box 646 Cooper Stn, New York, NY 10003)

HIM KEROSENE - "Caper" CDEP

Pop punk heavy fast and furious. Melodic, but not wimpy in your face music. The vocals remind me of Mac from SUPER-CHUNK. All of the songs have the same loud intricate guitar sound yet they are distinct from each other. A full length from these guys would be killer. (MM)

(Birdnest Records, Box 385, 90108 Umeå, SWEDEN)

HOLDEN PAYNE & THE AGONIES - "Shuffle Along" CD

This band treads water in a part of the rock pool that's a little slimy from lack of movement... say Seattle-sounds circa 1990 with a little countroid influence courtesy harmonica. It clicks okay on "California... Why?", but the rest is a little flat. Not bad, just average. Uh. (RW) (Empty Records, PO Box 12034, Seattle, WA 98102)



HOMOMILITIA - "Twoje Cialo - Twoj Wybor" LP

Poland's premier hardcore band certainly doesn't disappoint - this being the follow-up to their great split singles, I certainly had high expectations. Continuing to pair their ardently intelligent lyrics with forceful and uncompromising hardcore - if only there were more bands with this combination! I might not be able to sing along, but I'm certainly in total support of what they're fighting for! (TM) (Nikt Nic Nie Wie, PO Box 53, 34-400 Nowy Targ, POLAND)

HORACE PINKER - "Burn Tempe To The Ground" CD

That's funny, I was just the other day wondering what ever happened to these guys. It's been a few years since I'd last heard them, but they still seem to lean heavily on strong hooks and sweet harmonies, pushed along by punchy fast punk. The real difference on this CD though, seems to be in the lyric department. They show mature insight and clever humor in all the right spots. Like getting a late night call from an old friend. (BG)

(One Foot Records, PO Box 3834, Cherry Hills, NJ 08034)

HOURLASS - "Cyl" EP

Lots of throaty screams top off this sometimes raging/sometimes moody hardcore. The music's thick, and the production amplifies that density. Not generic. MEREL comes to mind. Includes an awesome fits-in-your-palm lyric booklet that is uniquely 1/6 size, as far as dimensions go in the zine world. (KG)

(Immigrant Sun Records, PO Box 421, Buffalo, NY 14223)

HOWITZER - "Fat Math" EP

Good, melodic punk rock with both popish and hardcore influences. While the lyrics leave something to be desired - unless you're into teenagers singing about ugly girls - it is pretty good musically. All four songs are very catchy and easy to hum along to. Not great, but definitely worth a listen if this is your type of music. (KK)

(Elevator Music, PO Box 1502, New Haven, CT 06511)

HOWITZER/THE SKEGS - split EP

HOWITZER sound like San Jose skate rock; they're good, though plain. Stupid lyrics. THE SKEGS are fast and chorus-y, mucho drumrolls. Rad sample on THE SKEGS side. Get this if you have trouble sleeping. (BB)

(Fawcett St. Records, PO Box 254, Rye, NY 10580)

Howitzer



Sangsters With This

MUSIC REVIEWS

IGGY AND THE STOOGES



I GOT A RIGHT / HEAD ON

IGGY AND THE STOOGES - "I Got A Right/Head On"

Whaddafuk! The B side sounds like it was recorded on mud with a signal-to-noise ratio of negative quazillion or something, a track purportedly from 1973. The A side is yet another mix or take of "I Got A..." which is just what punkrock-dum really needs now but... I don't have a fuggin' copy of the LP so I have no idea how it stands up, but it rocks okay (not like you've heard this

tune before). Is this like a bootleg or something? (HD)
(Direct Promotions)

INFEST - "Still Fighting" CD

Fuck yeah!! This disc contains everything this band has ever recorded, from the EPs, the 8" Slap A Ham flexi, the "Slave" LP, demos, and the cut off the "Apocalyptic Convulsions" 10". The recording for this disc was taken straight of the records, so at times you'll hear surface noise, 'it's almost like you're listening to vinyl!' Fast to mid-tempo hardcore with a dark and heavy edge combined with a bit of straight-edge and metal, and lyrically pissed off. INFEST were an awesome hardcore band that has influenced countless bands in the past few years, many under the banner of power-violence. Check the review section of any hardcore zine and you'll see bands compared to these guys. Fuckin' awesome stuff. (MA)
(no label, no address)

THE INVALIDS - "Out Of My Head" CD

Good production on this barrage of pop punk enthusiasm. It's a fun but simple puzzle. High speed pop punk with song titles like "Brandt's Retarded", "I Don't Wanna Girlfriend" and "Shut Up"... Here's a clue: rhymes with Preaching Easel. (LH)
(Second Guess Records, PO Box 9382, Reno, NV 89507)

JENIGER/EBOLA - split EP

This is actually from a while ago - seems that it didn't get reviewed previously for whatever reason. It's too bad - as it's one of the few records that's both a great listen and strikingly intelligent. JENIGER crank out another paint-peeling mass of noise - best be sitting down for this one. The German EBOLA continue to pile it on - pounding hardcore that's cleaner than the flip without getting wimpy or melodic (they also crank out a great RATOS DE PORAO cover). As mentioned, neither band wastes time with being vague - you'll not be left wondering where they are coming from! (TM)
(Yellow Dog, PO Box 550208, D-10371 Berlin, GERMANY)

THE JIMMIES/THE WEAKLINGS - split LP

Two Portland, OR bands share this plate. The JIMMIES are more on the pop side of punk and occasionally could use of boost of energy, while THE WEAKLINGS are snottier sounding punk that hangs tougher. Actually, both are good bands, and the recordings do them right. (TY)
(Bitter Sweet Records, 920 Broadway #1043, New York, NY 10010)

JOHN SMITH/BOSSK - split EP

Both bands deliver the meat on this packaged deal. Both bands have that Midwest grinding stop/start approach. Gives me a taste of GODHEADSILO and HAMMERHEAD. This is the second vinyl appearance of JOHN SMITH. This is the kind of brutal heavy sludge that you would find in small towns across the U.S.A. Well worth the 3 bones. Driving, strange yet compulsive noise all at once. (SM)
(Meat Records, PO Box 10203, Fargo, ND 58106)

JUG OR NOT - "6:30" EP

Progressive pop punk with occasional abrasive moments. Sounds a lot like J CHURCH in a fistfight with SHADES APART. Too soft around the edges for my taste. (CW)
(Vapor Records, 165 Tracy Rd, Lake Mary, FL 32746)

JUMPIN LAND MINES - "Kurt-On-Call/H.4."

Traditional, late '70s British style punk rock. Lots of guitars, singing that's more like yelling, and a serious dose of attitude. Recommended. (KK)

(Familyman Records, 4007 Lindsey Cir, Lincoln, NE 68524-1030)



KAAOS - "Valtio Tuhoaa Ei Raken-na" EP

Here you've got some unreleased stuff from an 1983 recording session. This is excellent Finnish hardcore, full of thrashing guitar work and vocals packed with fury. The packaging is top notch, and it folds out into a poster of the band. You really can't go wrong by picking this one up. (RC)
(Fight Records, Turtolanmaenkatu 6 D 31, 33710 Tampere, FINLAND)



KAUNEUS & TERVEYS - "Inhaa Mätää" EP

Six hard and angry songs of Finnish punk (not Finnish hardcore), sung in Finnish. Sounds vaguely like an '80s straight-edge hardcore band in the US, but I'm at a bit of a loss for the other elements. A strange record to say the least. Apparently they were around from 1983-88 and then got back together in '95. Very polished sound. Not easy to pigeonhole. (FR)
(P. Tuotanto, Box 69, 40101 JKL, FINLAND)

KEPONE/PEGBOY - "Dangermare/The Ghost"

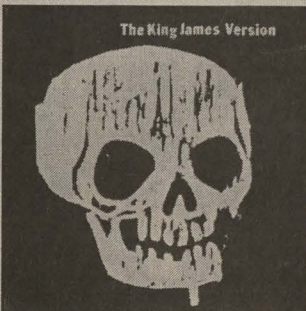
Two solid tunes from two Midwestern milk-fed bands here. PEGBOY does a solid melodic punk rock tune with big guitars, hooks that grab and dig in and the requisite "oooh, oooh's" background vocal thingeys, which makes the song *oh so hummable* (sort of a Pavlovian thing, I think). Though good as PB's song is, I think I actually prefer KEPONE'S contribution that sounds like to me a more melodic, less prog NOMEANSNO with certain new wave and DC (a kind way of saying "could be influenced by Mr. MacKaye and Co.") references. But all in all both tunes are worth hearing, so there. (HD)

(Quarterstick, PO Box 25342, Chicago, IL 25348)

THE KING JAMES VERSION - "Drink You In" EP

These punks from the town of Rocky, cheese steaks, and M.O.V.E. bombings, provide a seven inch pretty high up on the "spooky" meter. This record comes very close to what I used to think the CRAMPS sounded like when I would briefly look at their album covers before flipping to the latest YOUTH OF TODAY clone. It was only later that I found out the CRAMPS weren't quite as spooky as I'd thought. The KING JAMES VERSION probably won't give you nightmares but there is a song titled "Hell's Eggs" and the cover is nicely silk screened with a skull. Yikes! (TH)

(Hot Water Music, 524 Watkins St, Philadelphia, PA 19148)



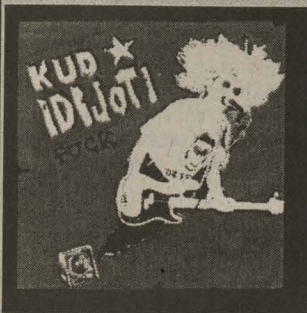
MUSIC REVIEWS

KNUCKLEHEAD - "Ode To The Ole Reliabels..." 10"

This band sounds way too much like RANCID. This 10" gives us 6 originals and a cover of "California Sun" by the RIVIERAS. Songs about beer, girls, going to shows, etc. They try a little ska sound on a couple songs to mix with the other generic "Hey Hey!" chanting numbers. Didn't sound too original to me (I wonder if they take fashion tips from Tim Armstrong as well?). (CE)
(Melodiya, 2523 17th Ave. SW, Calgary, AB, T3E 0A2, CANADA)

KUD IDIJOTI - "Megapunk" LP

This Yugoslavian band has been around for 15 years, so it's natural for them to play every style of punk music: Hardcore, Oi!, Pub rock, Pop Punk and let me tell you the results are great! Try to find this if you can. (EC)
(Bonaca, V. Nazora 19, 52100 Pula, CROATIA)



KUD IDIJOTI - "Fuck" EP

Sometimes the easiest way to describe a band is also the most accurate. That said, I'm going to officially declare KUD IDIJOTI "the Croatian ISOCRACY", because they dress kind of the same, and it looks like they have a few spiritual bonds with that late, (un)lamented East Bay band. Musically it's well-polished, upbeat punk with a few odd twists and turns thrown into the mix, weird effects on the vocals, you know what

I mean. Good luck finding a copy of this lying around your local Sam Goody. (JR)
(Bonaca, V. Nazora 19, 52100 Pula, CROATIA)

KURO/THE COMES - split CD

Yet another bootleg from the person who brought you the GAUZE and GISM CDs. You'll be stage diving to the oldies with this one. This CD includes pretty much all the vinyl output of both bands. (Except for COMES' second album) Both bands are classic early-mid '80s Japanese punk. KURO are good, but COMES are awesome. Fast catchy punk with a jangly loose feel. But its the raging female vocals that catch your ear and won't let go. Yeah! (RC)
(no address)

L.E.S. STITCHES - "Could Just Die" 45

Not nearly as punk as their photo on the back or the real STITCHES who are just called THE STITCHES. Why don't these guys just change their name? It's too confusing I tell ya. Anyway, it sounds like the fake STITCHES have quite the studio budget which they should've just saved 'cause I understand it's pretty expensive to live in NYC (not like Oregon that's for sure). Or else they should've waited until they had some better songs than the fake SUPER-CHUNK-style one and the other totally unmemorable four-chord pop-core one. Bye everyone. Been nice reviewin' for ya! (PC)
(Holy Plastic, PO Box 46, Huntington, NY 11743)

LAST RESORT - "The Best Of..." LP

Goodness gracious it's LAST RESORT! That's all I had to see. I knew this would be damn good! LAST RESORT is your classic British oi band that'll have you swinging a brew as you unconsciously sing along to their classic anthems in no time! British oi at its finest. Buy now!! (AT)
(Step-1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

THE LEFTOVERS - "Gravy Train" EP

Uhhh... Catchy, well-produced East Bay punk recorded by Billie Joe of "yes, that band!". Ex members of FIFTEEN. They broke up, so if you want to see them it'll have to be in hell, punker. (BB)
(2873 Goularte, Pinole, CA 94564)

LIFETIME - "The Boy's No Good/Somewhere In The Swamps Of Jersey"

I've never really listened to this band too much in the past, but this 7" is pretty good and makes me want to check out some of their previous releases. They deliver 2 really short songs making me wish there was more on this! Kind of fast, melodic punk reminding me a little of JAWBOX on their first EP. Not the typical "sxe emo hand clapping" music I'd expected. This 7" has definitely opened my mind to this band. There's no doubt fans will enjoy this. (CE)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

LILLINGTONS - "I Lost My Marbles" EP

It's produced by Joe Queer, so it's good. Simple unpretentious catchy mid-tempo poppy tunes which are all pretty good. (MC)
(Skull Duggery, 77 Scituate Ave, Scituate, MA 02066)

LINE OF FIRE - "Your Side" EP

This band is fucking great!!! As soon as the stylus grooved into the first groove of this record I was speechless, I swear! Excellent hardcore that combines the old styles with today's current sound, from pounding thrash to mosh, without going too far in either direction. Just the right amount to get the adrenalin racing. The vocals are ugly as hell, with a blood gurgling and torn throat tissue sound that produces some good lyrics that send an intelligent message. (MA)
(Unity Power Records c/o Dan Horlitz, 76 Winthrop Rd, Windsor, CT 06095)



LIPMONGER - "Hook, Line And Sinker" EP

A batch of catchy lo-fi pop punk. It's a little sloppy and a little noisy, but that helps make it memorable and I'm not kidding when I say it adds a lot of character. I don't know about the lyrics. But the artwork makes me think they spend all their free time sitting around beating off. I could be wrong. (LH)
(Negative Progression Records, PO Box 55580, Atlanta, GA 30308)

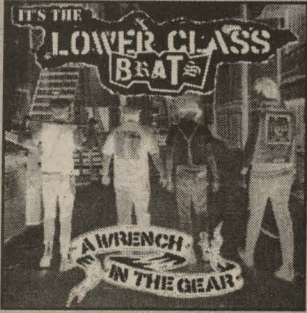
THE LIVING DAYLIGHTS - "The Kids Are Restless/ Engulf And Devour"

Catchy pop rock with a edge. Both songs are about "the kids" but are really good with strong melodic vocals. Would be better if they turned up the guitars and rocked out a little harder. Aside from that, it's a great single. (MM)
(Melted Records, 21-41 34 Ave. #10A, Long Island City, NY 11106-4321)



THE LOWER CLASS BRATS - "A Wrench In The Gear" EP

This band is always hit and miss with me and this release does nothing to change that. The A side is really gritty street punk that rules, but the backing vocals on the chorus go way overboard and ruined it for me, coming off as a bit cheesy. The B side is the kicker on this release. Gritty, 3-chord music and gruff vocals that slapped me upside the head in much the same way as the FOUR SKINS or the ANGELIC UPSTARTS did when I first heard them. (RM)
(Helen Of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, Isle of Wight, PO38 1QX, ENGLAND)



MUSIC REVIEWS



LUKE SKAWALKER - "Seven o' Six" EP

This schizophrenic band can't seem to decide whether it's a ska band or a hardcore band, which works mostly in their favor. "Can U Feel It?" is standard, slow ska-pop with off-tune vocals in the style of THE SELECTOR, but most of the rest of the EP settles into a male-vocal rant with a band that's almost, but not quite, tight enough to handle the ska parts. Just misses on both counts. (SS)

(2501 Indian Ridge Dr, Glenview, IL 60025)

THE MAGIC SPLATTERS - "You're So Boring" EP

THE FEEDERZ? THE BIG BOYS? No, it's THE MAGIC SPLATTERS. The A side from this kicking German punk quartet is the track "You're So Boring" and, ironically, is pretty monotonous in the oi-ish vein and drags on for like four minutes, (but maybe that's the point). The B side holds two rare and precious gems that definitely deserve a listen. Late '70s style punk, in English. (FR)

(Get Happy Records, Falkensteiner Str 27, 60322 Frankfurt, GERMANY)

MANDINGO - "Macho Grande" LP

MANDINGO is alright, but not as good as ZOINKS! or BOLLWEEVILS (also on the same label). The sound is kinda in the BROWN LOBSTER TANK area, which I myself am not to fond of. Cool cover art, too bad the band wasn't so hot. (AT)

(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

MANDINGO/ZOINKS! - split EP

ZOINKS! play generic dated pop-punk. Sounds like they've been listening to too much GREEN DAY. MANDINGO has a bit of hardcore energy, and the poppier of their two songs has harmonies. OK, but nothing special. (MC)

(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

THE MANGES - "I Was A Teenage Rocker" EP

There's tons of bands coming out of Italy right now who are really into THE QUEERS, SCREECHING WEASEL, and worship anything out on Lookout, whatever. Six songs on this—if you like the above bands you'll like this. (EC)

(Krakatoa Records c/o Luca Goti, Via Broni 4, Torino 10126, ITALY)



MASHERS - "Invasion of the Lobster Men" EP

Semi-fast garage punk, with growly vocals (to make it sound more tough, I guess). Not sucky, not great. Feeble lyrics, oh man, real bad, but you know, that can be so easily overlooked if you're too busy howling and fist wagging to read them as you listen, rather than later as a fun bedtime story or something. Let's just say I found the time before the fist side had ended. (RY)

(Over The Edge Records, 166 North St, Elgin, IL 60120)

MEATMEN - "V.M.Live Presents" EP

If you can get past the unnecessary self-indulgent spiel that graces the back of this live EP (#8 of a series) and the lack of interesting front sleeve you'll get to listen to an OK live recording of the infamous ("are they still around?") MEATMEN. At least the song selection is pretty good, which includes such legendary MEAT classics like "Toolin For Anus", "Meatmen Stomp", an amusing version of GANG GREEN's "Alcohol" as well as a later classic "Abba, God & Me". Pretty much for fans only (but who isn't a fan of Tesco & Co.?), and far as the recording making me feel like I'm there, I don't think muddy sound quality cuts it. I guess you've never heard the RAMONES - "It's Alive"! (EY)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

MIDDLE CLASS - "You Dug Your Own Grave - Now Die In It!" EP

In the off chance that you're not a butterfly-collecting trivia-hound like some of us I could mention, here's the story to put it all into perspective. MIDDLE CLASS were just about the fastest, hardest punk band around in their heyday (somewhere around '78-'79), and were one of the first - if not the first - "hardcore" band. The fact that people are still ripping their sound off—sometimes without even realizing it—just proves how groundbreaking the band really was. This bootleg collects their "Out Of Vogue" EP from '78 and pairs it with two tracks off the 1979 "Tooth And Nail" compilation. What does it sound like? Fast, desperate, absolutely genuine, essential "hardcore" with great, intelligent lyrics and more soul than a dozen "emo" bands could ever muster. (JR)

(Borderline Records/Absolute Records, no address)

MINE - "Tetanus" LP

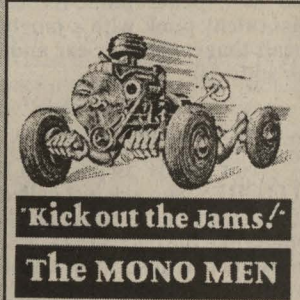
This record's pretty fuckin' amazing. It's heavier and more solid than most earfuls around, even though I say that thinking that sometimes I feel METALLICA coming out of the speakers (it's probably that damn double-bass drum). Yet this is far, far from metal; it's just that the production is so full of an incredibly wide spectrum of sound, you wonder whether hardcore could sound so good. The vocals sear and shoot this piece to the pinnacle. A definite must-not-miss, especially for any DAMNATION A.D. fan! Brilliant. (KG)

(Common Cause, Konrad-Adenauer-Str 58, D-73529 Bettringen, GERMANY)

MONO MEN/GIRL TROUBLE - "Kick Out The Jams/You Got What it Takes."

Split rek-kord courtesy of the the Gearhead zine with two GH-endorsed bands doing covers of shit. Mr. Crider & co. naturally does their take of the MC5 song and to be quite censorious of my rockcrit tendencies I will just say it's a letter perfect version and therein lies the problem. GIRL TROUBLE on the other hand, does a tune, I've never heard before and undoubtedly injected their brand of spit n' swagger (which just drips heavily from their very pores) on it. A nice rockabilly-ish stroll, with some kooky boy-girl dueling which sound like the unholy pairing of say CHARLIE FEATHERS and MAE WEST which to me speaks volumes of GT's inspirational kitsch. (HD)

(Gearhead, PO Box 421219, San Francisco, CA 94142-1819)



MONSTER TRUCK FIVE - "Dryleaves...Hotwire" CD

Let me first say this is good, but does not contain much of the typical criteria that wins me over. I've reviewed this band before, and I think I said the same damn thing. I gave the CD to my boyfriend, because it has a better place in his collection than mine, and I figured that I'd have nothing against hearing it again. It's damn hard to review, really. Tempo changes galore, from raging to downright sweet. Not for the popsters, or the oi crowds, or for fans of straight up mid-tempo shit such as myself. A little on the serious side, but a quality album, for sure. (RY)

(Sympathy)

MUSIC REVIEWS

Mulligan Stu



DEFENDER OF THE
ROCK N' ROLL UNIVERSE

MULLIGAN STU - "Defender Of The Rock N' Roll Universe" EP

Midtempo power chord heaven/hell (depending on the side). "20 Flight Rock" is an upbeat driving version of the EDDIE COCHRAN classic, but the lone A side song, "Weather Girl", drags way too much. MULLIGAN's love song about Mary Tyler Moore is brilliant, and aptly titled "Mary Tyler Moore": "Never been happier in all my life and I owe it all to Nick at Nite" and "Mary Tyler Moore I'd really like to score

with you" are a few of the witty lines in this JAWBREAKER-ish anthem that's full of hooks and passion. For added pleasure, flip your turntable to 45 rpm and this disc really cranks. (HM)
(Pshaw Music, PO Box 2382, Janesville, WI 53547)

N.R.A. - "Access To Surf City Amsterdam Only" CD

Amsterdam's premier band belts out 16 songs in under 45 minutes. This CD (a collection from 3 import CDs) has catchy choruses, progressive melodies, and an overall energetic feel that reminded me a lot of SNUFF. About the only thing I disliked about this release was its trendy, *Gearhead*-like cover art. Recommended. (CW)

(Off Time Records, PO Box 52114, Houston, TX 77052)

NERF HERDER - CD

I must say I've never heard of these guys but this disc is pretty great. Awesome nerd pop punk with ultra catchy stuff with a great sense of humor. Think the DEAD MILK MEN's "Punk Rock Girl" or the MUFFS with a dork singing. Maybe MR T EXPERIENCE too? Highlights include a song about the downfall of VAN HALEN (post David Lee Roth of course) and a love song for that special "Nosering Girl" (a girl worth giving up eating meat for). A Santa Barbara band on an SF label. I can't wait to see these guys live. One of the year's major keepers. Really really recommended. (RL)

(My Records, PO Box 170280, San Francisco, CA 94117)

NEW SPEEDWAY KINGS - "All Ages Show" CD

These guys are poppy punk at its best! This album is in the same vein as RHYTHM COLLISION, but don't get me wrong, it's a great album. The sound is perfect, the band is great, and I'm a fan! Believe me, if you don't buy this album, you're dumb! No offense. (AT)

(Shredder Records, 75 Plum Lane #3, San Rafael, CA 94901)

NINES - "Hi Fi Lo Mein" CD

Five songs of well-produced, high gloss, bouncy pop with a slight retro tinge. This stuff sounds like it came out in the salad days of late '80s college radio. Almost a marriage of the REAL KIDS with the HOODOO GURUS. Which is to say its hooky as fuck and makes you all smiley, smiley and you feel guilty cause sugar is addicting.... hey! it is what it is. (HD)

(Clamarama, PO Box 422, Allston, MA 02134)



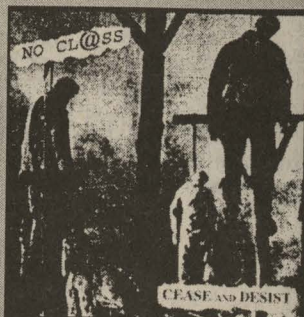
NINJA ATTACK - "My First Time" EP

Ultra girl-obsessed pop-core. Ah, pop-core: a word I'll never have to use again, even though they're competent at the pop-core genre and writing pop-core songs and all. (PC)
(Trickshot Records, 815 Rosedale Ave. #1, Wilmington, DE 19809)

NO CLASS/CEASE AND DESIST - split EP

NO CLASS is on the ANTISCHISM kick. The female/male vocal interaction is uncannily similar, and the music is really fast yet melodic hardcore. Actually, **CEASE AND DESIST** has a lot of the same dynamic going on. This whole release is way punk and way political and not to be missed by you. There's an interesting exposé on F.E.M.A., a sticker and patches contained within. (KG)

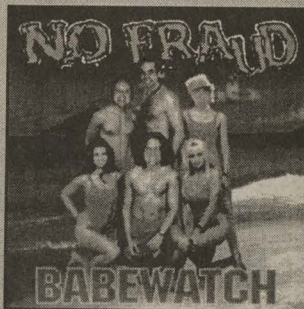
(\$3 ppd: Un-Yellman Records, PO Box 80131, Seattle, WA 98108-0131)



NO FRAUD - "Babewatch" EP

In the mid-'80s it seemed like **NO FRAUD** were poised to be the next big thing after COC and DRI. But then they made the mistake that no thrash band should make... A light green album cover. But now they're back with a seven song EP crossing PANDEMONIUM with the MINOR THREAT 7"s. Lyrics range from political with humor (as the title would indicate). Totally great. (LH)

(475 Foxgrove Rd, Venice, FL 34293)



NO-TALENTS - LP

This band features Lili from the great SPLASH FOUR so I'm ready to say this is totally great but I gotta say that the numerous covers on this tend to overshadow the originals... VKTMS, STAGE-BEAST, SICK THINGS (great version of "Kids In The Street") and BLACK FLAG(!). It's a pretty damn fine record made with the right attitude and great spirit. Yet another in the recent flood of great French records. Pure garage energy that rises above nostalgic impulses. OK? If you actually manage to find this record, like, in a store, pull it outta the sleeve and you'll be treated to sparkly red vinyl that ranks as the swankest I've ever seen! Fetch! (RW)

(Wild Wild Records, BP 55, 92123 Montrouge Cedex, FRANCE)

NOT AVAILABLE - "Burp!" CD

I'd expect this to be on Fat or Epitaph. Really polished, catchy, and pretty predictable, but these Germans prove that they can mimic that NOFX sound right down to the awkward pronunciation of words to make them rhyme. "Another Day" is the hit that starts with a direct TOY DOLLS rip off and kicks right into that patented NOFX thrash which totally kicks ass in this case. Since there's only six songs, I'm left feeling somewhere in between not enough music and had enough of this style. (HM)

(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

NOT REBOUND - "Escape From Trifling Life..." EP

There's a lot of great Japanese music right now, but these guys seem to be more inspired by a lot of American bands. You know, that pop-core music that all those pop-core bands make. But at least these guys can play their instruments and put a song together and if their lyrics are lame, I don't have to know about it 'cause they're all in Japanese. (PC)

(Answer, Hase Bld. No. 2 B1, 5-49 Osu 3 Naka-Ku Nagoya City, Aichi 460, JAPAN)

MUSIC REVIEWS

NOTHING COOL - "Losers Hall Of Fame" EP

These guys will grab you by the throat, smack you in the face, and you'll still want more! Or was that just me? Anyway, this band rules! It's kinda like early SCREECHING WEASEL stuff, so that right there should tell ya that they're good. Side A is all originals, side B has a SOCIAL DISTORTION cover. What else do you want? Sit down with a pack of Lucky's, a stout ass beer, and this album and you're set! (AT)

(Clearview Records, 2157 Pueblo Dr, Garland, TX 75040)



O.A.C. - "Duck Youth" EP

Man, I wish there was some info included with this 7" cause I'm suspecting it might be a studio project, judging by the unique approach at doing the hardcore 'thing'. It's fast on almost all the trax, yet they stir things up with crazy guitar breaks that are sometimes rockish, to sometimes quiet. Fans of Japanese hardcore will dig this, I did. There's a note about it being a limited release, so good luck. (MW)

(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)



OBLIVIANS - "Kick Your Ass" EP

You're right, some of that lo-fi crap is unlistenable. This little spud belies that old adage. The title song "Kick Your Ass" and the follow up tune "No Butter For My Bread" are all dirt all night long. Don't even play the "B" side - too long. Too slow. Play "Kick Your Ass" again. Nasty. (BR)

(Sympathy)

OI-MELZ - "Keine Zeit" LP

Unless you've been under a rock for the past year or so you should be aware that an oi revival is in full swing. This skunk band from Germany wastes no time and jumps into the fray head first with this, their first, release. Their sound leans more toward the poppier side of things, with super catchy song writing and lots of sing-alongs but most of the songs are really upbeat and rock just the same. A couple of the songs are a bit too wimpy and cock-rock oriented but thankfully these are few and far between. Another good release from Knock Out. (RM)

(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

OI POLLOI - "Global Dissent" video

Before you rush out and buy this for footage of your favorite anarcho band in the live environment, I should warn you - there are only four OI POLLOI songs on here. What you get instead is a documentary where Deek, Calum and the lads roam Europe checking out the Westernization of Poland, squats in Slovakia, the concentration camp at Dachau, and environmental protests in Scotland. This is actually pretty interesting. The production is pretty ropey, but it is a 100% DIY effort. If you read the book NOT FOR RENT you're already familiar with the troubles of Edinburgh's Unemployed Worker's Centre and Pollok Free State in Glasgow, both of which receive some good coverage here. Also, you can find yourself in the middle of a ruck between Spanish anti-fascist punks, white power skins, and the local cops. Like OI POLLOI at their best this gets a little cheesy at times, but it does give a broader view of the sort of grass roots activism that the band often sings about than a regular live video ever could. An enjoyable 36 minutes. (AM)

(\$15 ppd: Brian, 623 Summit St, Winston-Salem, NC 27101)

1-4-5'S - "Rock Invasion" LP

Word on the street, or at least on the Internet, is that these folks are the new reigning kings of Texas garage trash. Ummm, this LP I'd really have to file under the not-my-thing heading. It's jangly, it's silly as can be, and it suffers from the horribly cutes. Not to be a complete schmuck - the music isn't bad - up tempo, lo-fi, catchy, etc. - my only recommendation would be for the singer to consider possibly investing in some less - "choking" underpants. Dork-orama. (LD)

(Estrus)

ONE GOOD EYE - "Let Go My Ego" CD

Rough-edged pop punk, sort of like earlier GREEN DAY, without the songwriting ability. Regular tuneful stuff, with pretty good vocals. They're not totally exciting and at times get really wimpy, but on the whole this CD is pretty good if you're into that pop stuff. (AM)

(347 Junco, Casper, WY 82609)

ONLY ATTITUDE COUNTS - "We Stand As One" CD

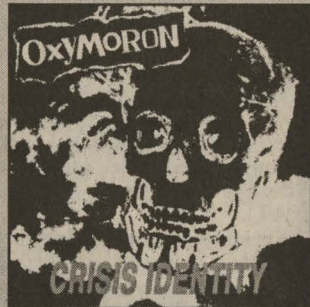
OK, I get this CD for review, peruse the song titles and note that one of the songs is titled "D.M.S.," I assume it is about the notorious D.M.S Skinhead gang from NYC. Looking through the lyric sheet I see pictures of the band wearing NYHC stylee t-shirts, looking hard in front of graffiti covered walls. So, I figure this band is from New York. The music confirms this, with the band drawing strongly from such veterans as AGNOSTIC FRONT, as well as newer boys VISION OF DISORDER and 25 TA LIFE (though the tin pan drums are rather reminiscent of our friends in the poppier realm of punk). It wasn't until I was reading the thank you list that I realized these guys are from Austria! So here is Vienna's New York Hardcore band. By the way, this is on a label you might think twice about supporting, namely... (TH)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

OXYMORON - "Crisis Identity" EP

Good old style oi spoken here. An uptempo number in the title trick, with lots of punk fun to be had in number two: "F.O.E." complete with sing along choruses. Side two slows things down with "Big Brother". Overall, OXYMORON is one of the best English street punk bands. Go see for yerself. (BR)

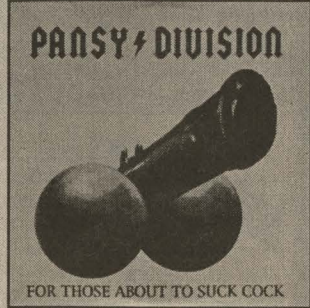
(Rough Beat Records, Anja U. Arne Marenda, Paul-Gossen-Str 9, D-91052 Erlangen, GERMANY)



PANSY DIVISION - "For Those About To Suck Cock" EP

I must say for a band that is pretty one dimensional, when I'm forced to listen to these guys they still kinda crack me up. I mean a JUDAS PRIEST cover of "Breaking the Law" that goes "Breaking the law, the sodomy law", I guess you gotta hear it to get it. Another parody pic sleeve (a la BRACKET) of the "For Those About To Rock" AC/DC LP sleeve. The jokes must get old but this isn't bad on the first listen. (RL)

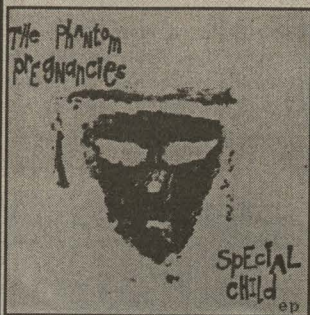
(Lookout Records)



MUSIC REVIEWS

PAURA - CD

There's a growing straight edge movement in Brazil which is producing some of the best current sXe bands. While NO VIOLENCE and PERSONAL CHOICE play fast '88 youth crew stuff, PAURA take a more contemporary approach full of tough vocals and metal-tinged hardcore. For those of you who like modern-day-mosh-core ala STRIFE, yet hate the production and the corniness, PAURA might be up your alley. I'm hoping to hear more from them. (MW) (Family Trust Records, Rua Baturite, 267, São Paulo-SP CEP 01530-030, BRAZIL)



THE PHANTOM PREGNANCIES - "Special Child" EP

Possibly the last blast of music (?) from this sadly defunct UK punk band. High speed garage punk flying free of nostalgia and retro-isms by creating outrageous images and political platitudes. A part of the secret underground history that exists hidden from all traditional music scenes. Are you missing out? (LH) (Troubleman Unlimited, 16 Willow St, Bayonne, NJ 07002)

PIG ALLEY - "Rock N' Roll Mafiosi" LP

Let down by this record, which features promising gangster-obsession and shoddy artwork but fails to deliver the sonic goods. A couple songs are good for a little while in an early-'80's SoCal way ("Formaldehyde And Lime", "She's So Real") but they fall apart, and the lyrics ain't comin' to the rescue, lemme tell ya. This is one record that could grow on me, mainly because all the songs don't sound the same, but a deadline is a deadline. They only pasted 300 copies together, so if you're feeling charitable... (RW) (Underworld Records, 1300 Pleasant Valley Rd #47, Oxnard, CA 93033)

PINHEADS - "Pigs Got My Hog" CD

Loaded to the hilt, this package is fat with songs. Thirty one songs with spreadsheet and lyrics to boot. PINHEADS fall into that funny, humorous, tongue in chick punk rock category. And that wasn't spelled wrong. Here's a band that just wants to have fun, no special mission, no politics, just good rock'n licks and traditional funny punk tunage. This would have been great to see the hate mail if they were smart enough to put a return address on the record. (SM) (Spliff Records, no address)



THE PISSED OFFICERS / GERTY FARISH - split EP

A nifty package for a mere \$2: 1) a whacked out frenzied thrashed out 7" 2) a turn of the century "slam pit" centerfold (inside cover) complete with top hats, coat tails, and a full-on biff (wipe out) 3) an incomplete lyric sheet riddled with stick figure alien doodles 4) a 20 page Society Of Believers In Friendly Aliens (SOBIFA) info booklet with a heart warming true to life abduction story 5) and a sticker of each of the bands

to round out this hefty entertainment package. GERTY FARISH have this minimalistic, experimental, electric keyboard/guitar/drum machine, thrash, fiasco thing going that really rocks. THE PISSED OFFICERS are no slouches either. They have the more traditional punk rock instrumentation and create this frantic, on the borderline sloppy (in a good way), minimalistic thrash with spastic and silly lyrics. Both bands create a "groove" with an off kilter edge... a weirdo's field day. Not for the queasy. (HM) (100% Breakfast! Records, 12 Wyatt Cir, Somerville, MA 02143)

THE PINKERTON THUGS - "Life, Liberty, And The Pursuit Of Shit..." EP

Excellent political punk reminiscent of the DEAD KENNEDYS. Not only does it have a mid-eighties old school punk sound to it, but all of the lyrics rhyme! Refreshing, catchy, and intelligent. A must buy. (CW) (Police Records, RR 2 Box 83, Alfred, ME 04002)

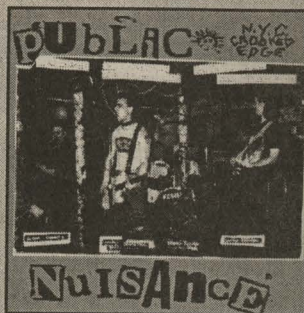
THE PROCRASTINATORS - "Psycho Magnet" EP

Good. Some of the songs sound a bit like the CONSUMERS record that just came out. A bit remind me (but only vaguely) of the BUZZCOCKS. Either way, late '70s sounding good punk. Not leathers and spikes, fucked up hair and good ties. (FR) (16409 SE Division #216-138, Portland, OR 97236-1931)

PUBLIC NUISANCE - "Cheap Sex And Booze!" EP

Here's a fine buncha NY punks who laud the excesses of booze and obliterating one's pain. Unfortunately, that doesn't stop them from complaining about this and that incessantly, all (presumably) from a drunken stupor, which really makes hearing/reading the lyrics kinda silly. Good straight ahead punk/hardcore, but can't say I admire their use of life. (TY)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)



QUADRAJETS - "Alabama Hip Shake" LP

Wowie!!! I'm a big fan. They just seem to get better and better, this being the best record yet by far. So much raw fun to be had here, and triple guitar overload for the heshier in me, and you. They seem to do all the right things with a wah-wah pedal, something that when used alot is typically complained about, not today, not me. There is so much fun with metal riffs atop punk energy, and rock rhythms - that obnoxious, shrieky vocals sometimes even seem incidental, something it may take a NUGENT fan to appreciate. A great record. OK? (RY) (Sympathy)

THE QUEERS - "Bubblegum Dreams" EP

I saw them live and I thought they were lame, they look at their guitars too much, and this single sounds only a tad heavier GREEN DAY, horrifying if you ask me. The only listenable songs are the MUFFS and BEACH BOYS covers and they too wear thin after one play. (EC) (Lookout Records, PO Box 11374, Berkeley, CA 94712)

THE QUEERS - "Don't Back Down" LP

Not being much of a fan of of later-era QUEERS or bubblegum punk, it comes a surprise that I kinda like this record. Catchy melodies, sugar-pop sweet vocals, songs about girls, general misanthropy, flat chested girls, and oh yeah, did I mention songs about girls - pleasant, listenable RAMONES-core. (LD) (Lookout Records, PO Box 11374, Berkeley, CA 94712)

RACIAL ABUSE - "No Need"

RACIAL ABUSE come at you from Austria with a metallic straightedge hardcore attack. They reminded me of 59 TIMES THE PAIN from Sweden. Lyrically, they deal with friendship, staying sober, unity, and not selling out. This is pretty good, but the lyrics were borderline moronic. Nevertheless, this would probably make a nifty little gift for you and your crew. (RC) (Lost Found, Bunteweg 1 30900 Wedemark, GERMANY)

MUSIC REVIEWS

RADIOBAGHDAD - "Full Of It" EP

Fast, hi energy melodic punk from this Florida band via a German record label. Strong sung/shouted vocals like "Zen Arcade" era Bob Mould. A strong mid-period HUSKER feeling pervades this record. Good one. (MM)

(Chris Haveinz, 8529 Shadow Ct, Coral Springs, FL 33071)



RAIN ON THE PARADE - "Body Bag" EP

Ah, this record is fuckin' great!!! Ronnie Little, (editor of "Fuck You", and "Hate Paper Dolls") fronts this outfit named after a HALF OFF song, and he is as lyrically outspoken as are his zines. The lyrics address all the bullshit going on in hardcore directly and to the point, with a sense of humor. The music is in the vein of mid-late '80s hardcore

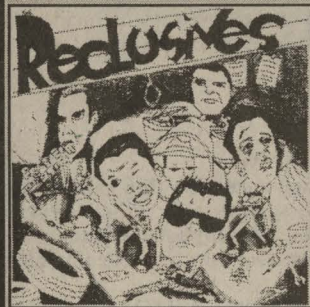
with mid-tempo execution and crew choruses. Everything about this is great, and I also must mention that the drums figure prominently in the mix. Easily one of the best records of the year. (MA)

(Contention Records, 206 S. 13th St #1402, Philadelphia, PA 19107)

THE REBELS - "Full Circle" 10"

The REBELS..... Hmmmmm that name must have been used before. Nonetheless this is a good disc (picture disc, no less) and it's very cool to look at. Judging by the Union Jack emblazoned on the full color pic disc I'm pretty sure these guys are from the UK and they sound like it too, with their clean powerhouse punk rock with oi overtones. They got a few infectious choruses mixed with more intricate tunage than your average boots and braces oi outfits. Also included is a throwaway cover of BLITZ's "Razors In The Night" and a hilarious cover of "Cum Feel The Noise" but I bet you know who did it tho. (EY)

(Knock-Out Records, Postfach 100716, 46527 Dinslaken, GERMAN-
NY)



RECLUSIVES - "Outta My Face" EP

What's not not for me to love here? Couldn't tell ya, all I know is this is the best new (to me) band I've heard since the HOOKERS. Hard to use any new language in my description, but do you know what I mean when I say *raging*? When something is just how you want it to be it can sound like everything else, goddammit, and be totally great. Fast rocking beer punk, like yer LA DONNAS, yer FUMES, and such. (RY)

(Turkey Baster Records, PO Box 142196, Austin, TX 78714-2196)

REMISSION - "Our Days Are Numbered" LP

Damn, surprise, surprise! Like an idiot I passed up these guys' debut EP of awhile back, but after hearing this I'm a fan. High impact hardcore with all the trimmings, dual high-low vocals, fuzzed out guitar, and speed. It's got a little of 80's thrash, a little crust, a little this and a little that. You know what I'm saying, find and enjoy. And to top it all off, Beer City is a skate company too. (MW)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

RIOT SQUAD - "The Complete Punk Collection" LP

Yes, they are correct. The title is true. You get all the tracks from this early '80s UK band's 7" and LP. That means lotsa skunk/punk/oi whatever. You gotta laugh, but I bet the band isn't (would put money on the guess that the members don't see a penny of it). (TY)

(Captain Oi, PO Box 501, High Wycombe, HP10 8QA, UK)

RUSTWEILER - "Assholes Of The Universe" EP

Chaotic yet catchy, harsh yet somehow poppy, Chicago's RUSTWEILER serve up six songs on this EP and manage to sound like CRIMPSHIRE all the way through, if maybe a little faster. They have the whole thing down pat. This isn't necessarily a bad thing, because these songs are good and the lyrics are great. To add to the whole feel it comes with a neat little lyric booklet that looks like it was laid out by Aaron Cometbus. It wasn't though. Still, if you like your East Bay punk to come via Illinois, get this record. These days, it's better than the real thing! (AM)

(Underdog Records, 2252 N Elston, 2nd Floor, Chicago, IL 60614)

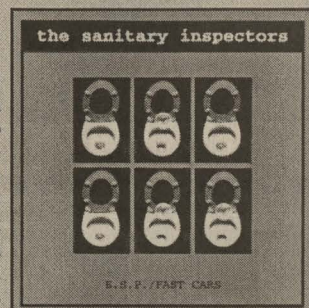
SAKÉ - "Under My Skin" 10"

Five NEUROSIS-inspired dark songs with a mind on society's flaws. This record packs a few surprises that those who've been able to see them have come to enjoy, great female vocals and violin used tastefully. A really good band that doesn't sound like everything else out there. (FR)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

THE SANITARY INSPECTORS - "E.S.P./Fast Cars"

Wow! What a great concept! Okay...try to follow me here... You get THE ARMITAGE SHANKS to play in mono, but master it onto the right track of a stereo record, and then you get LES CONSEILLERS TECHNIQUES to play the exact same song, at the same tempo, in mono and master it onto the left track. The resulting wall of sound is THE



Sanitary Inspectors. How completely novel! The fun part is sitting on the floor, with the balance knob in your hand, flipping back and forth between the two versions, trying to discern the differences, and then putting it in the middle for a blast of noise. I'd like to see them try this live. (CH)

(Teenage Kicks Records, Stadtjagerstr 8, 86152 Augsburg, GER-
MANY)

SCARED OF CHAKA - LP

This is either a 2nd LP or a new 10 song 12" spun at 45. More good pop punk from this New Mexico band. Kinda retro, kinda early HUSKER DU, kinda rockin' pop punk rock. Another good release from these guys with a cool version of ELVIS COSTELLO's "Hand in Hand" tossed in. This goes by really quick which keeps in from really sinking in, but still an enjoyable blast. (RL)

(\$6 ppd: 702 Records, PO Box 204, Reno, NV 89504)

SCREAMING OTTER - "Aah A Screaming Otter In My Pants" CD

Okay, so if one was to change SCREAMING to another verb such as SCREECHING and OTTER to the another less cuddly and winsome mammal of the same family - say a WEASEL, and put out a CD of previously hinted at rodents playing a live punk rock show, than you might possibly get what's going on here. I generally hate live recordings, but for one of dubious legitimacy, this has surprisingly good sound quality, and all the hits that drove the kids so crazy. (LD)

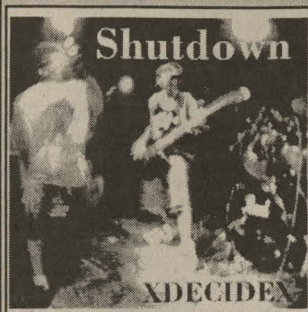
(address - we don't need no stinkin' addresses)

SERVOTRON - "Red Robot Refund/Batteries Included"

"This is SERVOTRON. We are robotic-humanoid forms stuck on planet Earth, trapped among humans who do not understand", or so says the insert. I know the feeling, only in my case I'm trapped among bicycle couriers who do not understand. SERVOTRON - if that is their real name - are riding the crest of the "New Wave" revival that's already full bore in some places. If you were brought up on the B-52's, "Freedom of Choice"-era DEVO or GARY NUMAN, then you should gain some satisfaction from this. Analog synthesizer, quirky pop, nerdy Mark Mothersbaugh-ish vocals from the band that contains at least one MAN OR ASTROMAN? and one SUPER-CONDUCTOR. What could very well be the beginning of a long, long tale. (JR)

(Goldenrod, PO Box 3770, San Diego, CA 92121)

MUSIC REVIEWS



SHUTDOWN - "Decide" EP

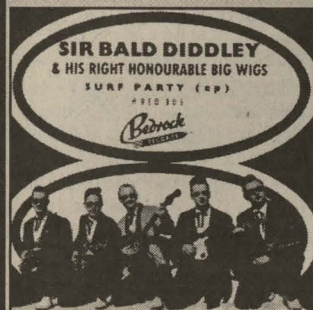
This is simple three chord straight edge hardcore, which isn't bad if that's your poison. Though this release isn't musically groundbreaking and its packaging and lyrics are predictable and have been done so many times before, it still contains a great deal of energy. Decent release. (CW)

(Positive Face Records, PO Box 188, Center Valley, PA 18034-0188)

SHYSTER - "That's My Story..." EP

Fast singalong punk rock. Sounds like it's from LA circa 1994, but just ain't. Side B is short and to the point, side A is repetitive as hell, and may as well be a big scratch. SHYSTER, among other things, thanks "All the girls who have shitted on Blake they make him write good songs." Whoh. (BB)

(Off Time Records, PO Box 52114, Houston, TX 77052)



SIR BALD DIDDLEY & HIS RIGHT HONOURABLE BIG WIGS - "Surf Party" EP

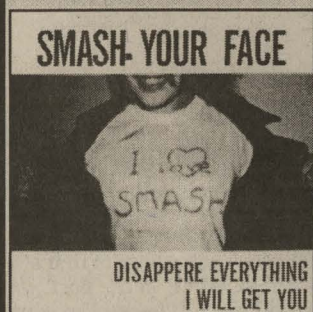
Surfinstrumentals and garage rock that sounds quite authentically 1969 (though recorded in 1995). What a lot of bands these days are trying really hard to do, this band does with ease (or so it seems). I enjoyed it. (CK)

(Bedrock Records c/o Flat One, 347 Queenstown Rd, London SW8 4LH, UK)

SKANKIN' PICKLE - "The Green Album" LP

Very well done, high energy ska, along the lines of MADNESS' faster stuff, or OPIV with a goofy sense of humor. Cool covers of DEVO and GORILLA BISCUITS. Embossed cover. You'll love it. (BB)

(Dr. Strange Records, PO Box 7000, Alta Loma, CA 91701)



SMASH YOUR FACE - "Disappere Everything" EP

An excellent single from these fine folks of Yokohama City, Japan. Two well delivered songs here, both full on from beginning to end, with much of their appeal being their simple straight forward delivery. The music is fast and driving, slowing down on occasion only to speed right back up before your attention deficit disorder has had a chance to kick in. An added bonus here is that there is only one "dis" to be seen on the packaging, being part of a song title. The only downside here is the backup vocals which are mixed too loud and occasionally get in the way of the awesome, "I've been gargling with sandpaper" vocals. (TH)

(Ride On, 31-20 Chigusadai, Aobaku, Yokohama-City, Kanagawa 227, JAPAN)

THE SMEARS - "V.M.Live" EP

The latest in the VML live series continues with this raucous outfit, playing primarily loose punk rock with screamed female vocals. None of the songs are all that memorable, but one of the side benefits of a live recording is that you hear the oaths of the drunken guys in the crowd (but only on side one) — remarks that give this four-song EP much of its personality. A little below average. (SS)

(VMLive, PO Box 183, Franklin Park, IL 60131)

SPACE COOKIE - "Come On Down" EP

Crazy. The record with the worst record cover (sorry, Jim Stacy) and dumbest band name (sorry, SPACE COOKIE guys) turns out to be the best record I get to review this month. They sound quite a bit like ROCKET FROM THE CRYPT and JAWBREAKER when they were good. But that's not to say they're a rip-off band 'cause they have their own thing going on obviously. They just need a new name (I always thought the LIVING SHIT would be a good band name... okay maybe not) and a clever graphic artist and then they could move to Portland so I could see them all the time. Yeah, that'd be cool. (PC)

(\$3 ppd: Reservation Records, PO Box 7374, Athens, GA 30604)



SPACESHITS - "Full Fisted Action" 2xEP

I reviewed the last record by this band, I wasn't blown away. Well fate hath brought the SPACESHITS back into my world, and wouldn't you know, this shiny new double on Sympathy with the hidden uncredited song and 'Estrus look', is good, fucking real good. It's real typical retro-garage just like the old one, but as I said in another review, if it's good, it can sound like everything else. TEENGENERATE fans buck up, 'cause these guys may just pick up where they left off. (RY)

(Sympathy)



SPASS DABEI - CD

This German band didn't really grab me. The band would be pretty good if they ditch their singer. The band (not the singer) reminds me of NOFX or PENNYWISE, except with all German vocals. (AT)

(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

SPEEDY HUFFLER KINGS - "He Doesn't Have A Nose" EP

Finally I found a band that I can totally relate to as far their politics and enjoy their tunes as well. With songs like "Roaches Are Uberrnensch" whose lyrics proclaim that "I just wanna kill everyone I meet" and that "We should all be sterilized" so the "Roaches have their day", Yeah! These guys rule! And besides tellin' it how it should be, the S.H.K.'s rock like it should be done: fast, dirty and raw. Sounding like a lo-fi version of "Blood, Guts..." era DWARVES if they recorded in your garage, this EP is one of the best things I've heard in a while. If you like your music raw, offensive and full of attitude, I'd buy one less six pack this week and send for this slab. (EY)

(Hardcore Noises, 3 Elm St., Ottawa, ON, K1R 6M9, CANADA)

SPENT IDOLS - "I Don't Give a Fuck/The Living Dead"

I haven't been following this band too closely, and after hearing this I s'pose I don't intend to, but I expected to like it because of some good stuff I have heard. I guess I should be relieved I didn't go blow a buncha cash on records that may or may not be inspired '77 raw and real retro type junk. Anyway, this record is pretty lifeless, I thought, it's real short, so I effortlessly had a sort of non-reaction to it. (RY)

(Incognito, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)



MUSIC REVIEWS



SPIDER BABIES - "Dragging Me Down" EP

Heavy handed garagey lo-fi punk. Probably drunk and belligerent as well. Fairly traditional material, nothing wrong with that. Four songs about girls or rather issues surround girls i.e. sniffing panties and the hit "Jailbait". (FR) (Wallabies Records, 2-15-1 9F Fuji-mi, Chuoh-ku, Chiba 260, JAPAN)

THE SQUARES - "Trapped In A Square" LP

THE SQUARES are three frenzied Frenchmen from Nancy near Paris. These wound up individuals have the POP RIVETS/MILKSHAKES thang down cold. Primitive, stripped down raw garage/pub rock. This record was recorded in May of 1991, so many SQUARES fans have heard it already. Some parts are fast and spunky others linger and languish. If you like the DESPERATE BICYCLES give this a try. (BR) (Hangman Records, ENGLAND)

SQUIDBOY - "Kids Talk To Killers" CD

This is a hard one to review. Every time I think I've got a fix on the chemistry of them, I get stumped all over again. Sometimes plodding, sometimes soaring, they hijack your attention temporarily, for a tour inside a seemingly broken yet beautiful head, full of pain, regret, and intimations of transcendence. I could draw comparisons to LUNGFISH, LAUGHING HYENAS, or even DEEP PURPLE, but they are only starting points. After a couple listens this really sunk in deep. (BG)

(Allied Recordings, PO Box 460683, San Francisco, CA 94146)



STAPLED SHUT - "Field Of Green" EP

Seems fitting a area as warped as Southern California would spawn something of this nature. A pandemonium of noise drenched hardcore - barely held together most of the time, slipping into unrestrained chaos at others. The guitar is warped through a severe layer of distortion - splintering it into musical buckshot. Having to write away for lyrics is a drag, but it's the only down side to a

otherwise irreproachable release. (TM)

(\$3 ppd to: Clean Plate Records, PO Box 2582, Birmingham, AL 35202)



STEELMINERS/MOUNT MCKINLEYS - split EP

Hey, the MOUNT MCKINLEYS are pretty okay. In fact, they're better than that. Catchy hooks, great guitar playing, simple but pithy lyrics - "I don't feel okay". Kind of sixties, you know. The STEELMINERS play louder, faster and shorter, and it sounds like they have about twelve guitars in the mix - kind of older-style punk like the STITCHES might play it. I'm at something of a

loss for words - this is my last review of the month, understand. Quite good on both sides, really. (JR)

(Black Lung Records, PO Box 252, Richmond, VA 23218)

STINK - "New World Odor" CD

This Seattle band ends up on Allied. More straight forward (read: less emo) than most Allied stuff. I've always liked these guys. Speedy catchy pop punk by this trio. SICKO/GIGANTOR type stuff. Loses a little of its tunefulness with the increased tempo but still a good release and band. (RL)

(Allied, PO Box 460683, San Francisco, CA 94146)

STISISM - "Bacon Man" EP

Two songs on this release, both of which are good. The title track is a bouncy, three chord number that will get your blood pumping and your booty shaking quicker than you can say 1-2-3-4. The B side entitled "Traffic Jam" has more of a mid '70s thing going and sounds like a cross between ELECTRIC FRANKENSTEIN and the NEW BOMB TURKS. Not bad. Not bad at all. (RM)

(Intensive Scare Records, PO Box 142, New York, NY 10003-0142)



STRANGER DEATH 19 - "Astral Pilot" EP

Pretty decent soul searching melodic punk here. I'd file it somewhere between HOT WATER MUSIC and GAMEFACE. But like so many records these days, I start getting really into a song, waiting for it to really get going, only to have it remain locked in one gear. Oh well, this still has tons more personality than most of the faceless crap I get to review these days. (BG)

(Elastic Records, PO Box 17598, Anaheim, CA 92817)

STRIPED BASSTARDS/SPLURGE - split EP

Well, here's two new bands doing two very unoriginal styles of punk. First off is STRIPED BASSTARDS' with a brand of speedy European influenced political ruminations. Thanks, I'll pass. Next is SPLURGE, who do a pop punk style, saved only by a healthy dose of humor and early '80s hardcore influence. Get this only if you've got extra money to burn. (BG)

(Traffic Violation Records, 121 Old Post Rd, Port Jefferson, NY 11777)

SUBMACHINE - "Ten Inches That Hurt" 10"

Wow, my first ever record review and I was sure lucky to get this because this record is great! Pennsylvania's drunk punks do it again with their patented gruff vocals, pounding guitars and hard punk/oi sound (similar to the WRETCHED ONES) with songs about drinking, being a loser, and an angry song about how rape victims are wrongly belittled by society. A fun record to swill a beer to that also makes you think. If you've heard SUBMACHINE in the past, you know what to expect (no weak emo-sounding stuff here). I'm going to buy this record today! Oh, sxe kids should stay away from this one. (CE)

(CI Records, 739 Manor St, Lancaster, PA 17603)

SUBMUNDO - "1981/82 - A Historia Completa..." CD

This is a cool CD of this early '80s Brazilian band's demo tape and a live show. SUBMUNDO were basic hardcore punk rock. You can tell even if you don't speak Spanish how into it they were. The overall sound quality is lacking, which is to be expected, but the energy more than makes up for it. (MM)

(Denis P. Souza, CP 2921, CEP 09211-970, Agência Tamanduateí, Santo André-SP, BRAZIL)

MUSIC REVIEWS

TV KILLERS - "Adrenalin Fix" LP

After wading through a lot of crap this month I was pulled from the murk by this fucking awesome LP, the best rock'n'roll record I've heard by a French band since LES THUGGS' "Electric Troubles". Every song has a trademark itchy guitar sound that totally got under my skin. I am loathe to compare them to other bands, they sound like the good parts of the '60s and '70s mixed togeezzer in a bucket. The production is right on, this is my new favorite record, the singing is totally incomprehensible, this is my new favorite record, they play fast without wrecking the melody, etc. Anyone interested in 'punk' rock (whatever the fuck that means anymore) should definitely waste their time trying to find this record. Viva les Frogs! (RW) (Teenage Sapiens Records, 25, Rue Des Hetres, 17430 Tonnay Charente, FRANCE)



TEAR ME DOWN - "Piu Sbirri Morti" EP

These people plays hardcore punk as if we're still in 1983, so if you're into early Italian bands like RAF PUNK, UNDERAGE, etc, check this out. (EC) (Applequince Records, Via Di Mezzo 15, Viterbo 0100, ITALY)

TEN HIGH - "Party Store" CD

Cool garage rock with a female singer who also plays guitar and who, finally, shows some competition for the guys of the genre. You know what I mean, she sounds a lot like SUZY QUATRO instead of some sickly sweet grrrl. The songs rock out and have a nice organ sound. This whole thing would be ideal if the band was entirely women. (CK)

(Total Energy, PO Box 7112, Burbank, CA 91510)

30BC - "Gasping For Air" EP

It's punk with a touch of hardcore. The first song made me think they were death-metal, then I listened to the rest and realized that if ALL DAY had hardcore highlights, this would be them. The best thing about this album was the cool blue vinyl. (AT)

(Negative Progression Records, PO Box 55580, Atlanta, GA 30308)

TERVEET KADET - "Rubber N' Blood" CD

There's a certain theory which states that any band whose song titles include at least three umlauts and scads of double AA's and LL's has got to rock yr butt. No surprise that these long time kings of Finnish HC manage to do just that. Recorded I believe in 1987 (everything's in Finnish fer chrissakes) we've got ourselves twenty-five songs of classic blasting stuff. With a few metal leanings popping up here and there, this still has the goods to deliver short, fast, to the point hardcore. (LD)

(Alternative Action Records, PO Box 174, 11101 Rhimäki, FINLAND)

THREE STUDIES FOR A CRUCIFIXION/COLEMAN - split LP

THREE STUDIES FOR A CRUCIFIXION do the chaotic hardcore thing, and well they do it. It's all about heavy and hard and pissed off and on that brink where you're not sure whether the outward spiraling will have a chance to contain itself for that concluding measure of the song. COLEMAN does some kick ass hardcore, too, with much less emphasis on chaos, but with lots of thrill and with the most intriguing vocals—they sound weasel-esque. And they'll grow on you completely. This is a great split. Way '96. Comes with a cool booklet. It's where it's at. (KG)

(\$6 ppd: Mountain, PO Box 1172, Huntington, NY 11743-0656)

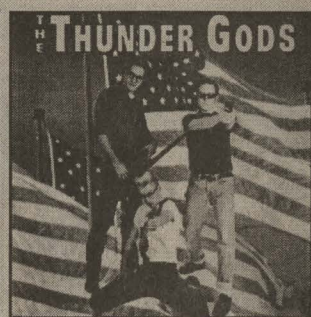
THE THUGGS - "Smart" EP

The THUGGS do a mildly SCREECHING WEASEL style pop punk trick with immature, adolescent lyrics. The music sounds good until you hear a chorus like "Gabe...he's not gonna get laid, Gabe...why can't he just die?... (Gabe) how can you get laid with a 4 1/2 inch cock?". I know these guys are trying to be sarcastic, but I just can't get into that mentality with that kind of a delivery. They even ruin their best lyrics with one big punk rock no-no: after "I hate your guts you stupid fuck" they sing "please go to hell" (which turns out to be the name of the song). Fuck that "please" shit, get up and scream "go to hell!" (HM) (I.B.B. Records, 2212 Lucille Dr, Omaha, NE 68147)



THUNDER GODS - Soul Crusher/ On My Mind"

Hmmm, there's been a disturbing trend this month with the reappearance of mouth harp on punk records. I'd expect it on neo-'60s stuff, but when bands like YOUNG PIONEERS and this band use it, it makes me have bad acid flashbacks. Actually, it's cool (not as cool as slide guitar, tho) on bluesy stuff, but the THUNDER GODS are a more punky than that (at least on these tracks). Garage punk that's rooted in a late '70s vision of rock'n'roll roots. The B-side is the rager. (TY) (Trashcan Records, 220 Megs St, Rochester, NY 14607)



THE TRANS MEGETTI - "Rent a Rocket" EP

The title track sounds like punk circus music with a spy movie soundtrack backbeat, very cool. Smells like RITES OF SPRING in a good way. Listen to this while you drive through Ohio. (BB) (Art Monk, PO Box 6332, Falls Church, VA 22040)

TRES KIDS - "The Fast Food Haunted House Conspiracy" EP

This is the kind of release that reminds you that, hey, anybody can do punk rock, and that's why punk rock is so fucking cool. It's not about musicianship and all that crap that rock is enshrouded in. This music sounds old school and reminds me heavily of good JERRY'S KIDS. The first four songs were recorded live on a radio station. The rest sound like they were. (KG) (475 Balwin St #7, Athens, GA 30605)

LES TURDZ - "Beer Is My Co-Pilot" EP

Biloxi, Mississippi is one of my all time favorite places to see punk shows. It has a vibrant and diverse scene, smack dab in the middle of nowhere, with most of the shows taking place in a small house in the middle of the woods. Total fuckin' DIY. Hailing from there is LES TURDZ whose male/female vocals are rather reminiscent of the mighty X (which in turn will remind others of BLATZ). Most of the songs on this platter refer to drinking, my favorites being the title track and "Drunk Rock Band." (TH) (\$3 ppd: Recess, PO Box 1112, Torrance, CA 90505)

ULCER - "Indignation" LP

ULCER serves up 22 tracks of seething thrash. Fast, hard and to the point. The lyrics are totally in your face, and full of social and political angst. This is bound to set off a few seismographs in your area when the needle hits the vinyl. Smokin'! (RC) (Bovine, PO Box 2134, Madison, WI 53701)

MUSIC REVIEWS

UNBROKEN - "Absentee Debate/Crushed On You"

Whoa!! Not at all what I expected. Last time I listened to these guys they were boring metal shit, but then this single comes along... The metal influence is still there, but the power that was absent before is here, full on, with all instruments up front pummeling the hell outta your ears with gravelly vocals. Apparently this is their last, which is too bad, 'cuz this stuff rages. (MA)

(New Age Records, PO Box 5213, Huntington Beach, CA 92615)

THE UNDEFEATED - "No Place Like Home" EP

I know at my age I shouldn't be impressed with a pic sleeve that has only a picture of the beer case at the local grocery store, but I am. I also know that it should take more than a song with the title "I Hate You" to grab my attention, but it doesn't. It's a good thing I'm so shallow, because otherwise I might never have given this a listen. Excellent, faster paced, oi-influenced punk rock highlighted by some of the best snarling lyrics I've heard in a long time. Highly recommended. (KK)

(Chapter 11 Records, PO Box 132, Sonoma, CA 95476)



UP FRONT - "Doin' It Live On WYNU" EP

As it says, this is a live recording from the radio, so the sound is raw and unpolished. The energy comes across well and is extremely contagious, I'd say this is better than their recorded stuff, which is pretty good as it is. This was recorded in July of '88, a few months before these guys would go into the studio to record their "Spirit" LP. (MA)

(New Direction Records, PO Box 1413, Lockport, NY 14095)

THE VSS - "Response" EP

Starts out with some synth creation spooky enough to give you the heebie jeebies. Sounds a little like PiL, super echo vocals. If they ever allow you to see them perform live, and you aren't blinded, you will be blown away. Good stuff. Ex ANGEL HAIR. Warning: any attempt to understand the lyrics on this record may result in a brain hemorrhage. (BB)

(Gravity Records, PO Box 81332, San Diego, CA 92138)

VANILLA MUFFINS - "Always On The Wrong Side/I Wanna Be Your Monster"

This Swiss band has a fine release here with their mid-tempo, melodic punk/oi rock sound. Most of the vocals are sung in English. (MM)

(Shiner/Black Hole Records, 12 W. Willow Grove Ave, Box 30, Philadelphia, PA 19118)

VILENTLY ILL - "Plastic Society" EP

Blaargh! The 10 songs here, remind me a lot of early GANG GREEN. Hey, most of it was recorded on a home stereo and it's limited to 400. And with an average song length of around 50 seconds apiece, it's fuckin punk man. What are you sissies waiting for? (RC)

(Knot Music, PO Box 501, South Haven, MI 49090-0501)

VIOLENT CHILDREN - "Rock Against Spindlers" EP

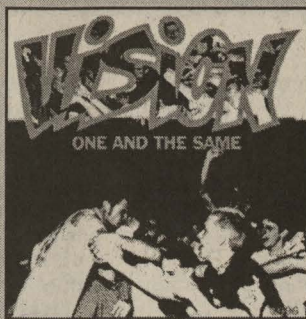
Old Connecticut hardcore band which is now remembered for being Ray Cappo's first band, and later, John Porcell, who as you know, went on to YOUTH OF TODAY. All the material here is taken from their tape recorded in '84. This first surfaced on vinyl as a bootleg in '91 or '92, and then was 'officially' released in '93. Ahem! Mid-tempo stop/start hardcore that seemed fast for then, and simplistic lyrics that sound goofy today, but then it kind of meant something... before everyone took themselves seriously. If you're feeling nostalgic, check this out. (MA)

(Nutmeg Records)

VISION - "One And The Same" EP

I've never heard the 1988 youth crew incarnation of VISION, so I can't compare this to that, but what we have here is good, powerful, anthemic melodic hardcore. It's obvious these guys have been around for a while, because they certainly know how to play this kind of music. The four songs are tuneful and catchy, (reminding me a little of REASON TO BELIEVE, a great band) but the production and playing are crunchy enough (almost metallic) that it never sounds too poppy or wimpy. This is cool. (AM)

(C.I., 739 Manor St, Lancaster, PA 17603)



VISUAL DISCRIMINATION - "We Got The Edge" CD

A Lost & Found reissue of this late '80s SoCal band... Both LPs are here, but if you look in the cutout bins at your local record store I'm sure you'll find the vinyl versions for much cheaper than the scumbag at L&F is asking for this CD. The music is mainly mid-tempo HC with a New York influence, and a bit of metal to back up some goofy lyrics. Nothing essential, but where there's money to be made... (MA)

(Lost & Found)

VOX POP - "More Drugs Than Elvis" LP

Even though this early '80s Los Angeles band featured an all-star line-up (Don Bolles - GERMS, Paul Cutler - DREAM SYNDICATE, Dinah Cancer and Del Hopkins - 45 GRAVE, Jeff Dahl - ANGRY SAMOANS, and Mike Ochoa - NERVOUS GENDER), the resulting sum isn't as good as its individual parts. This session was recorded live in 1980 over KPFF radio, and is somewhat meandering, arty and jammy, as they were wont to be. Best punky track is "Just Like Your Mom", which appeared on their 45 of the same year (they also had a 12" out in '81, which was similar to this LP in exasperating, overindulgent rock qualities. Don't know if the following address is good or a not. (TY)

(Very Bad Trip Records, PO Box 706090, Pasadena, CA 91666)

THE VULCANEERS - "Beat Me Off Scotty!" LP

A concerned fan of mine from Fla. (figures) wrote in whining about my panning of a lame intro record that I apparently should have raved over because it had two guys from SHADOWY MEN ON A SHADOWY PLANET, as though that meant that it didn't suck. Well, I'm going to give him a chance to be a big hero to all his friends in the easy listening intro community. I'm going to let him come down here and kick my ass, OK? All he has to do is pick up a copy of this VULCANEERS LP and smugly turn up his poindexterish nose and smirk at the sort of stupid, energetic obnoxious noise that I deem worthy of putting out (and no, reviewing this wasn't my idea). Gee, why are these goofballs playing this funny rock 'n' roll and screaming all over the place instead of playing something serious and showing off their musical "chops"? Fuck you, conchhead. (DD)

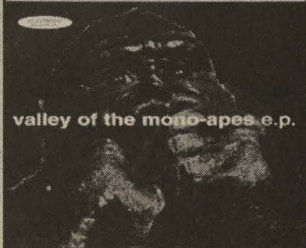
(Repent Records, 535 Stevenson St, San Francisco, CA 94103)

THE WAISTCOATS - "Valley Of The Mono-apes" EP

What you got here is the Dutch MILKSHAKES. Produced well, but completely fucking boring!!! This falls into that "dime-a-dozen" wanna-be-BILLY CHILDISH slot..... my mind drifted, I paid absolutely no attention to this record. (SW)

(Alopecia, 35 Mill Lane, Benson, Oxon, OX10 6SA, ENGLAND)

the waist coats



MUSIC REVIEWS

WALSH STREET COP KILLERS - "...Enemies Of Australia" CD

Imagine you've got some trouble flyering for a band with that name! Apparently not much of a concern - in their own words, they're out to "cause some trouble"! Ferocious breakneck hardcore averaging about a minute and a half a song - the dual vocals are probably out of necessity, as I'd imagine anyone would starve of oxygen trying to do it solo! Merciless lyrics go for all of the usual rightful targets - government, yuppies, landlords and bosses. Some things never change, eh? (TM)

(Noise Pollution Records, PO Box 5251, Mordialloc 3195, AUSTRALIA)

WARHEAD - "The Lost Self And Beating Heart" EP

Japanese hardcore done at it's best with the traditional 'wall of guitar' fuzz, screaming vocals and speed. There was a lot of time in between this EP and their last "Cry Of Truth" EP, but it was worth the wait. The vocals are more over the top than ever, and the recording is total fuzz, which adds to their power. It was put out on Bloodsucker records but since there was no address listed, try the band at.. (MW)

(Jun Kato, 3-B-606, Ninomaru-cho 151-30, Mukaijima, Fushimiku, Kyoto 612, JAPAN)

THE WARRIORS - "Come Out To Play" EP

This is THE LAST RESORT under a new name. Four songs recorded live in March of '96, which is available on a video apparently, which you can order with a credit card. How many punks and/or skins do you know with a good credit rating? Judging from these songs I imagine the crowd stood around staring at their watches, watching the bubbles rise in their beer, and stealing glances at the skin girls. Pretty unenergetic and boring. (MA)

(Visionary, PO Box 30, Lytham St. Annes, FY8 1RL, ENGLAND)

WARRIORS - "The Full Monty" LP

Although this looks oi, this is more of a cross of the early RAMONES (slow and basic) and vocals that remind me of IAN DURY. Monotone with a swipe at melody. Decent stuff once you get settled in. Lots of repeating choruses and Brit topics like Reggie Kray and Tories. Good old school. (RL)

(Step-1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

WE ARE YOUR PUNK - "Italian Corruption" CD

This is a hard band to nail down. Some of their songs are early '80s leather and bristles style punk, while others have a bit of an East Bay pop feel and yet others have more of a pub-rock sound. Shit, they even throw in a two-tone style ska number. Nineteen songs in all and if you like variety this might be something you'll want to checkout. (RM)

(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

WHITE KAPS - "Endless Bummer" LP

Fast and fun SoCal thrash. Reminiscent of another time, like they should have been on Mystic. Energetic and catchy with cool lyrics that at first look seem a tad dodgy but on closer inspection are actually pretty right on, in a self-deprecating NOFX sort of way. I'm into this. It even has bagpipes on it. (AM)

(Fearless, 13772 Goldenwest St #545, Westminster, CA 92683)

WHITE TRASH DEBUTANTES - "It's Raw, But You Live For It" CD

This little project smokes. Ginger has always had a way of getting a great punk rock and roll band together, this one has to be the best one yet with the addition of two new guitarists and a new drummer. This little disk lights up the sky. Punky tunes with sexual overtones. Just a score for all on the big punkness meter. "Bad In Bed", a WAYNE COUNTY cover, "Kennedy", "Parttime Celebrity" and "Boys & Booze," all of these songs rule the slut gutter punks bedroom. A great live show and a better CD than you can imagine. (SM)

(206 Records, 8314 Greenwood Ave. N #102, Seattle, WA 98103)

WHITE TRASH DEBUTANTES - "My Guy's Name Is Rudolf" EP

Right-on, mid-tempo, punk rock. Much more fun live, but this is still decent. They do a cover of a SCREECHING WEASEL song from the "Wiggle" album, which I thought was kind of bizarre, but whatever. It should also be noted that I once saw singer Ginger Coyote (who is a formidable transvestite) make Lint give her a pony ride outside of a show. Yee-haw! Ride, Ginger, ride! (JN)

(206 Records, 8314 Greenwood Ave. N #102, Seattle, WA 98103)



THE WHYTE BOOTS/THE GIRLS - split 45

Two SHANGRI-LAS inspired bands on this bootleg (?), straight out of '60s punk rock "Girls Of The Garage" compilation series. This 45 is so much cooler than 1000 QUEERS records put together, and so much punker than THE SPENT IDOLS. (EC)

(Lauper Death, no address)

THE WILDEBEESTS - "Feel Alright/Dinosaur"

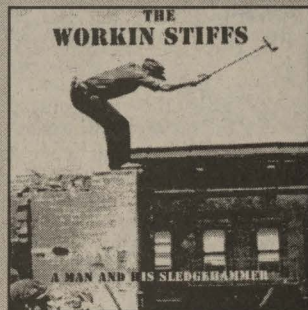
Scottish valve-driven rhythm and punk sloppiness. They pull it off swell musically, but suffer somewhat from poor choices of songs to cover. (THE STOOGES and LINK WRAY) I'd sure love to hear some originals from these guys, cause' they got a great sound. (CH)

(Teenage Kicks Records)

THE WORKIN' STIFFS - "A Man And His Sledgehammer" EP

Believe me, this is the best band to come out of San Francisco in years, and I mean years!! Alcohol fueled street punk that's gritty and catchier than hell, with excellent lyrics that go far beyond typical lyrics, with an insightful look at work, aging, losing friends to addiction, etc., and it's not as mushy as I make it sound. Fuckin' excellent stuff. Get this, and make it a point to see these guys live when they come to your town. One of the best... (MA)

(Chapter 11 Records, PO Box 132, Sonoma, CA 95476)



YELL OF EYES - "More Eyeballs, Please" EP

The cover of this record has a picture of an eyeball with a fork through it, like in those "scary stories" books. A good disc altogether, it's got heavy guitar sound which is creepy at times. The vocals remind me a bit of weirder DK's with cool spooky lyrics about eating eyeballs and razors. Mmmmm...eye balls.. (BB)

(Metamorphos Records, Rantamaki 2B6, F-02230 Espoo, FINLAND)

(YOUNG) PIONEERS - "Employer's Blacklist" EP

File under Commie-punk. There's no picture sleeve, but there's a tiny lyric sheet with a picture of Ho Chi Minh and a hammer and sickle. I don't know much about the ideology, but those Commies sure have some great tunes. This is real loud distorted shit that reminds me of early MINUTEMEN, MEAT PUPPETS, FUNERAL ORATION. The lyric sheet is a must because the vocals sound like they were shouted into a \$2 microphone. Workers of the world, please enunciate. (MC)

(Whirled Records, PO Box 5431, Richmond, VA 23220)

V/A - "An Einem Strang Vol. 1" EP

I must say this is a hard comp to describe. It has everything from ANUS PRAETER's well done grind to UNTOTEN's slow metal-dirge-core that reminds me of early DISHARMONIC ORCHESTRA... to ANAL ZECKEN's hardcore/punk assault. Pretty good sampler of what Germany's grind/hardcore scene has to offer. (MW)

(Malade Records, PO Box 529, 10127 Berlin, GERMANY)

MUSIC REVIEWS

V/A - "Anarchy From The UK" CD

Another release from the label guaranteed to educate the younger kids on the roots of punk. This CD features many classic early UK punk/oi groups such as ANTI-NOWHERE LEAGUE, SHAM 69, THE BUSINESS, BLITZ, THE DAMNED, THE ADICTS, etc. Everything I've heard from this label has been great! The only complaint I have is that they pretty much feature the "hit" songs these bands are most known for (THE EXPLOITED's "Punk's Not Dead", 999's "Homicide", etc.) instead of less popular but just as essential songs. I guess that's their point, right? Overall, a great collection of music that I think anyone interested in punk should own, but since most of these songs are easily accessible elsewhere, some people more familiar with these bands probably already have most of this stuff. (CE)

(Dojo Records, FDR Stn, PO Box 684, New York, NY 10150)



V/A - "Bacteria Sour" EP

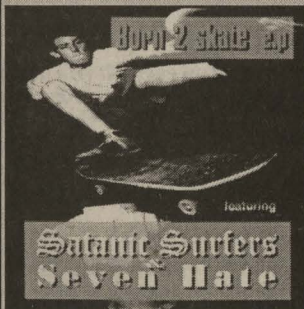
This is a label sampler for Bacteria Sour, the label started by Pushead after he discontinued doing Pusmort some time ago. I'm certainly biased on this comp - I've been listening to it steadily for several months now, and have yet to hear any flaws. Rock solid songs and performances from A.F.I., DROP DEAD, CAVITY, UNION (Sweden) and MASSKONTROLL. It's certainly some of the strongest stuff from all of the bands, and it's all wrapped in a stunning three panel screenprint. Much props! (TM)

(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)

V/A - "Bits Of Noise Volume 2" CD

As you'd guess - this is the second compilation CD showcasing the current punk/hardcore scene in the Netherlands. There's a total of 21 bands contributing 36 songs, so it's inevitable that it drags at times. Nothing terribly surprising - the standouts were the bands already known like CATWEAZLE, ABSCONDED, BOYCOT, and FUNERAL ORATION. (TM)

(WRF Records, PO Box 39, 1713 ZG Obdam, NETHERLANDS)



V/A - "Born 2 Skate" EP

This is a split 7" from two European bands who sound very American. The SATANIC SURFERS are from Sweden and contribute two live cuts that have that melodic SoCal hardcore/pop sound. SEVEN HATE are from France and do a DAG NASTY cover and another similar sounding song. Fans of BIG DRILL CAR should take note. I swear if there were no addresses for these bands I'd think they were from Orange County

(I guess that sound is pretty popular in Europe). (CE)
(Diabolik Records, BP No.4, 94111 Arcueil cedex, FRANCE)

V/A - "Call It Whatever You Want" CD

What a great punk compilation! This sampler provides the listener with a current crop of Australian punk bands. DRAWBACK, FALLOUT, LENTIL SOUP, NOISAM, COACH, WALSH ST. COP KILLERS, SELF RELIANCE, DEGRADE, S.U.X, PRICE OF SILENCE, FORWARD DEFENSE, VOLATILE, TERRIBLE VIRTUE, FLY COP, and CEASE FIRE. With a good mix of hardcore, thrash, and grind there really isn't a bad song in the lot. Plus the cool minimalist packaging pushed this one straight to the top of the heap. Excellent! (RC)

(Snapshot, PO Box 175, Georges Hall 2198, NSW, AUSTRALIA)

V/A - "Chloroform" LP

Seven Japanese bands from the '77ish punk purist tip contributing two songs each. THE KNOCKS and (especially) FIRST ALERT have pronounced power pop leanings, and while the REGISTRATORS (not surprisingly) surpass the other bands, COCKSCRATCH come close and all the bands (the others, for the curious, are THE YOUNG ONES, ENGINE BOO, and TONIGHT) are highly worthwhile. Recommended, especially since it's cheaper than buying seven singles. (DD)

(Mangrove Label, 103-/24-18, 3 Chome, Kamishakujii, Merima-Ku, Tokyo, JAPAN)

V/A - "East Coast Pogo Attack" video

Cider and squatter punks rejoice, this video is made for you. The line up includes THE PIST, SUBMACHINE, AUS ROTTEN, BLANKS 77, CASUALTIES, VIOLENT SOCIETY, MANKIND?, BRISTLES and more. The footage is pretty good and all shot from a one camera perspective. The sound quality tends to vary from band to band, but it never becomes unbearable. Good effort, and worth your spare change. (RC)

(\$15 ppd: Stinky Twinkie Communications, PO Box 1271, New Haven, CT 06505)

V/A - "East Coast Pogo Attack, Vol. 2" video

The line-up reads like a laundry list of every band logo I've ever seen sewn onto the back of a crusty's jacket and then some. Check this out - DISTRAUGHT, the PIST, AUS ROTTEN, PUBLIC NUISANCE, TOTAL CHAOS, BATTALION OF SAINTS, VARUKERS, D.I.R.T., BROKEN, OXYMORON, BRAINDANCE, and straight on down the line. It's two hours of mostly high-quality live footage, though the sound suffers occasionally. I can't imagine anyone expecting crystal-clear quality when the cameraman was obviously dodging "the pit" at times, but who knows. As with most videos, it kind of depends on how much you're into the bands. I recommend it. We watched it as a double-feature with "From Dusk 'Til Dawn", which I don't recommend. (JR)

(\$15 ppd: Stinky Twinkie Communications, PO Box 1271, New Haven, CT 06505)

V/A - "European Hardcore -The Way It Is" CD

No, actually this isn't how European Hardcore is, on the contrary this is one labels version of it, and what a horrible version that is. This is a CD sampler of what the notorious Lost and Found label is putting out now. Unfortunately there are some O.K. bands featured on this; UNCURBED play their ferocious brand of Swedish hardcore, Germany's RYKERS does the heavy, NYHC thing with enough energy to keep it interesting..... plus a few more. If you wanna check out Euro-hardcore try Crucial Response, Farewell, Wicked Witch or the many other labels who have kept the hardcore scene where it should be, underground. I'm praying for the day when this guy goes out of business. (MW)

(Lo\$t & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

V/A - "Four Ugly-Four Beautiful" 2xEP

A compilation of four Japanese bands: MOGA THE FIVE, DIRTY IS GOD, SAWPIT, and BLEW. The two standout bands were SAWPIT and BLEW, both of which play a solid pop punk in the vein of JAWBREAKER or SAMIAM. Definitely worth picking up, if only for these two bands. (CW)

(Lunch Service Records, 4-20-11, Hanjo Mino, Osaka 562, JAPAN)

V/A - "Ground Rule Double" CD

More than two of these bands sound like NUISANCE. Mostly Chicago-area comp, some off time melodies and some straightforward punk stuff. A MOTORHEAD cover, a photo of Tabitha Soren. Neatest packaging for a CD I've ever seen (includes CINCO DE GATOS, 88 FINGERS LOUIE, BLUE MEANIES, PROMISE RING, APOCALYPSE HOBOKEN) grrreat! (BB)

(Divot Records, PO Box 10461, Chicago, IL 60614)

MUSIC REVIEWS

V/A - "Hang 10" 10"

Hey, this is probably the best thing Long Gone Mel has done in a while. A collection of punk and not so punk bands doing all surf songs. Great packaging and great collection of 10 bands including CUB, the QUEERS, HELEN LOVE and more. The whole thing is worth it if not just for CUB's version of "Surfer Girl". (LH) (Shredder Records, 75 Plum Ln #3, San Rafael, CA 94901)

V/A - "Hasta La Baldoria" LP

This LP is a split between 2 Italian bands. LOS FASTIDIOS has been together since 1993 and are against racist politics and "into kids united, animals, beer, wine", but most importantly, "scooters"! Their music has bits of ska, oi, and punk mixed together. F.F.D. (FOUR FLYING DICKS) is a young punk/oi band much like LOS FASTIDIOS. Both bands sing all lyrics in Italian. (MM) (Skooter Records c/o De Angelis Enrico, Via Milazzo 1, 37128 Verona, ITALY)

V/A - "It Comes From The East" LP

Excellent comp of a buncha rockin' NYC bands: FURIOUS GEORGE (who shine here way more than the MRR 7"), YELLOW SCAB, STISISM, ELECTRIC FRANKENSTEIN, HELLDEVILS, YUM YUM TREE, TRICK BABYS, HEAL!, LUNCH LADIES, and a re-release of the old ISM song "Auto Theft in NY City" Pure punk rock trash. (LD) (Intensive Scare, PO Box 142, New York, NY 10002-0142)

V/A - "Killed By Death Vol 16" LP

I always knew some jerk was gonna fuck this series up. You see, lots of different people have issued their own 'volume' of 'punk's greatest hits', and up till now, it's been a very credible series. So now some unnameable character has put his ego before quality and made an all-San Mateo compilation of bands (only two of them: THE BLANK and JUNIOR EXECUTIVES), bands which he was involved in. Recordings (mostly live) from the late '70s, interesting mainly just to him and his sense of humor. (TY) (no address)

V/A - "New Breed Volume Three" CD

This comp is mainly SoCal bands (not that that's bad) but there are some others from Kentucky, Illinois, etc. My favorites are STRUNG OUT and THE INVALIDS. For you, it might be different, but you're never gonna know unless you get off your ass and buy it! And believe me, you should. (AT) (G.I. Productions, PO Box 6948, San Jose, CA 95150)



V/A - "No Beer Left" EP

Ever wonder what SCREECHING WEASEL sound like singing in Spanish? Now you can know simply by purchasing this record rather than forcing good ol' Ben to learn Spanish now that the band has reformed. It's just so convenient. That's the FASTFOOD side. The AEROBITCH side comes complete with angry punk female vocals and growly guitars in a hardcore 1984 vein. Grrr. Limited edition of 666. (FR)

(Punch Records, Apartado 60167, 28080 Madrid, SPAIN)

V/A - "No Fate Vol. 2" 2xCD

Here's the latest edition of what will be an ongoing series of comps that feature bands from around the globe. Hardcore, punk, power-violence, noise, all bases are covered. The first edition was great, but I think this one is better. 56 bands, 56 songs (on two discs!), and I liked every single one of them. The standouts were: CAUSE FOR EFFECT, KGS, BENUMB, CRUNCH, WARFARE STATE, CEASE AND DESIST, MARRIED TO A MURDERER, VIOLENT HEADACHE, CATWEAZLE, 7000 DYING RATS, etc. Excellent comp that's sure to spend a stretch of time in my disc player. (MA) (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, JAPAN)

V/A - "Oi! Greatest Hits Volume One" CD

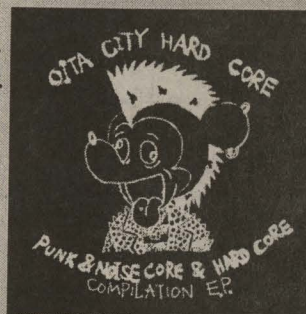
These oi comps are getting old quick. The tenor so essential releases being rearranged over and over. Best of, Greatest, Essential, blah blah blah. That's not to say I would not recommend this. This has some great stuff: SHAM, COCK SPARRER, BIZ, UPSTARTS. Some great singles on CD for sure. I just prefer to get the full length releases/reissues of these bands and end the mix and match madness. (RL) (Dojo)

V/A - "Oi! The Rarities Vol 1." LP

A sort of "Killed By Death" of oi featuring the more obscure groups of streetpunk's heyday. Featuring eight bands: CRUX, SUBCULTURE, ANTI-SOCIAL, RED ALERT, CASE, LAST ROUGH CAUSE, ANTI-ESTABLISHMENT, and CRIMINAL CLASS. This collection contains all the cuts from these bands rarest (and sometimes only) releases. All the tracks are enjoyable, which is rare for a collection, and if one song is mediocre there is usually a great one by the same band somewhere else on the record. Standout tunes for me were the awesome ska/punk of CASE's "Oh", the melodic punk of LAST ROUGH CAUSE's tune, "The Violent Few" and upbeat punk of CRUX's "I'll Die With My Boots On". It's also great that they included band histories and discographies. (EY) (Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

V/A - "Oita City Hard Core" EP

Yet another MCR city comp. Side A features CORROSION, with their total-fuzz CONFUSE style of HC; and CHAOS who do the hard-core thing with melodic vocals. The flip side has CARCASS GRINDER, who do the 'on-the-verge-of-grind-core' thing (yeah!), and GODDAMN BULL who do the Japanese-HC thing with power. Raging shit. (MW) (MCR c/o Sound Pollution, PO Box 17742, Covington, KY 41017)



V/A - "Order Of The Kite Vol. 1" CD

There's not much documentation with this release (a boot?) but it appears to be a compilation of Japanese hardcore from the mid-to-late '80s, which bodes well. 27 tracks of raging intensity from ANTI-SEPTIC, CRIME, Z, DISARRAY, THE SEXUAL, and M78 (an almost melodic collaboration between GAS, GHOUL, SYSTEMATIC DEATH and GASTUNK). Quality varies, as some of these tracks were originally pressed on flexis, but there are some fucked-up, ear destroying gems on here. This isn't the soundtrack for a romantic dinner for two, but if you're planning some home improvement and need to peel the paint from your walls, this disc will do it. (AM) (no address)

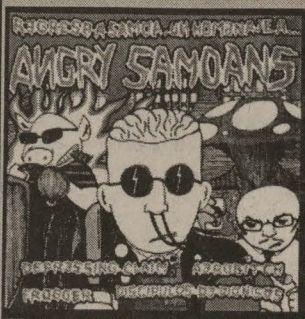
V/A - "Prime Slime" video

The flier I got with this said "a good review is unacceptable". Well too bad. This is fuckin' cool. To put it simply this is a mixture of live footage, one song from each of the bands, as well as a couple of funny shorts, that include footage of people vomiting and doin' the number two, by a kooky guy and girl from back east. The bands featured are BLANKS 77, AUS-ROTTEN, DROPDEAD, OXYMORON, THE CASUALTIES, THE VINDICTIVES, PROPAGHANDI and SCREECHING WEASEL. The best thing about this is that you can pick any three of the bands listed above and have their entire shows put on the tape you order. Not bad for ten bucks. (RM) (Prime Slime, 114 Ingham Hill Rd, Old Saybrook, CT 06475)

V/A - "Radio Disappears" 45

The split 7" in which each band does the other's song may not be a new idea, but fortunately each band involved here is able to make the song sound like their own. THE PEECHES do THE DRAGS' "Well Worth Talking About" and with the aid of their distinctive singer and some feedback it sounds pretty good. THE DRAGS do "Slick's Living It Up At The Bottom Of The Sea" and with the aid of their distinctive guitar sound and some screaming it sounds pretty good. The person who matched these two up together had the right idea. (CK) (\$3.50 ppd: GI Productions, PO Box 6948, San Jose, CA 95150)

MUSIC REVIEWS



(Punch Records, Apdo 60167, 28080 Madrid, SPAIN)

V/A - "Riot City: The Punk Singles Collection" 2xLP

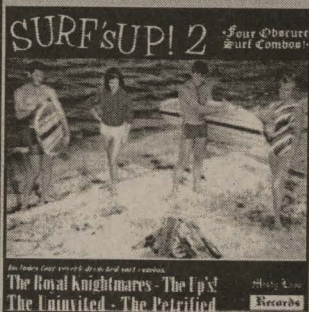
Yikes, what a retrospective. Names: VICE SQUAD, THE INSANE, ABRASIVE WHEELS, COURT MARTIAL, CHAOS UK, UNDEAD, EXPELLED, CHAOTIC DISCHORD, MAYHEM, EJECTED, RESISTANCE 77, UNDERDOGS, VARUKERS, NO CHOICE, EMERGENCY, SEX AIDS, ULTRA VIOLENT. All the early '80s UK Riot City label classic singles—repackaged for the new punks on the block. (TY)

(Captain Oi, PO Box 501, High Wycombe, HP10 8QA, UK)

V/A - "Secret: The Punk Singles Collection Vol 2" LP

Yikes, what a retrospective. Names: THE EXPLOITED, INFARIOT, 4 SKINS, THE BUSINESS, CHRON GEN, THE GONADS, SKIN DISEASE, VENOM. All the early '80s UK Secret label classic singles—repackaged for the new punks on the block. (TY)

(Captain Oi, PO Box 501, High Wycombe, HP10 8QA, UK)



V/A - "Surf's Up" EP

Italy rules when it comes to instrumental surf. These Italian bands even have cool names; ROYAL NIGHTMARES, The UP'S!, The UNINVITED, The PETRIFIED. Real good. (MC)

(Misty Lane, L.A. Pascucci 46, 00168 Rome, ITALY)

V/A - "The Great British Punk Rock Explosion" LP + 45"

These 22 songs are a darn good approximation of punk's great hits. I don't know why all this British punk from the late '70s - early '80s is being repackaged 99 different ways, but it would be hard to come up with a better batch than this. Includes ADVERTS, The BOYS, ANTI NOWHERE LEAGUE, SHAM 69, EXPLOITED, SEX PISTOLS, UK SUBS, etc. (MC)

(Dojo, PO Box 281, Canterbury, Kent CT1 2BB, ENGLAND)

V/A - "The 1996 Punk Rock 'N' Roll Horrorshow" 10"

A 10" compilation featuring one track each from the following bands (all from continental Europe): LET'S GO'S, ROBOTS, MOBILE MOB FREAKSHOW, MOTHER SUPERIOR, THEE HUNCH, HYMANS, HELLACOPTERS, RICHIES, DESTITUATES, and LOUDPIPES. The styles range from '70s style metalish punk to RAMONES style punk to punk-a-billy. I know this is going to sound odd, but I started wondering if I was listening to a KISS tribute record. Overall, too many guitar solos for me. Green vinyl and a cloth outside jacket. Neat. (KK)

(Frank Records, PO Box 103, 771 24 Ludvika, SWEDEN)

V/A - "The Primitive" EP

JEFF DAHL does an OK hard rock version of the STONES' "Out Of Time," which is nothing spectacular (but then, I'm not much of a DAHL fan). THEE EKLEKTIKS "Knockin' On My Door" is journeyman metal that's much too slow on the slow parts (which seem like most of the song's epic length) if it's a 33 RPMer or has Chipmunkishly high vocals. Limited to 500 copies (no cheap shot comments here!). (DD)

(Disagree Records c/o Stephanie Becamel, 43 Cours Lieutaud, 13006 Marseille, FRANCE)

V/A - "Trouble On The Terraces" LP

On my recent trip to England I was surprised at the popularity of "football" (no, not American football you 49ers fans, I mean soccer) in that country. Well, this "theme" LP is about the glorification of "soccer hooliganism" (for more info on soccer thugs read the excellent book "Among The Thugs") it contains all previously released tracks by the most famous early oi bands such as ANGELIC UPSTARTS, COCKSPARRER, THE BUSINESS, LAST RESORT, and lesser known names like the GONADS and the WARRIORS. Curiously enough the ultimate soccer hooligan band, The COCKNEY REJECTS (who were fervent Chelsea fans, and most often wore their colors on stage) are missing, and the inclusion of tracks like the 4-SKINS "A.C.A.B." which have nothing to do with soccer. Overall tho, a good concept and collection of some of the best oi tunes. (EY)

(Step-1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

V/A - "Una De Gato Cuerno De Vaca" 2xEP

A damn good double 7" comp. You get some fast hardcore with the likes of LOGICAL NONSENSE and the FANATICS, and them some slow-ass dirge with Japan's CORRUPTED and the East Coast's ever-mighty CATTLEPRESS (they got my vote for the standout of the comp). Others featured are SISTEMA NERVIOSO, ATOMKINDER, EL DOPA and BUZZKILL. What's cool about this comp is that it doesn't limit itself to one style of the 'hard'core scene, but combines a good variety of bands. (MW)

(Tee Pee Records, PO Box 20307, New York, NY, 10009-9991)

V/A - "Victims Of Hate And Violence" EP

A double 7" comp featuring bands from all the place: NO FRAUD, FUCKFACE, PINHEAD CIRCUS, SWEET DADDY, IGNORANCE PARK, THE KRAYONS, and MANCHURIAN CANDIDATES. The music is definitely hardcore, and the bands lyrics all deal with political issues from a personal level to anti-capitalist. Cool.

(\$5.00 ppd: BCB Records, 6501 Chesterfield, Austin, TX 78752)



V/A - "Wir Brauchen Faxen, Faxen, Faxen" CD

As has been said a million times about comps, this has a few standouts with the majority blending together and getting lost. Most of the bands fit into the melodic punk mold, with a few exceptions. BONEHOUSE presents their version of the heavy, mosh-core thing and SEASICK approaches the category of snot nosed crusty style. SUPERNICHTS, RANK MIASM, and the GREAT UNWASHED have real catchy songs mixing together BAD RELIGION and 7 SECONDS quite well. The winner here was BAD NEWS which had a more rocked out, early DAG NASTY approach. I wish the NEW WAVE HOOKERS song was a bit more memorable, due to their awesome name. (TH)

(Plastic Bomb, Nejc Jakopin, Kardinal-Galenstr 41, 47051 Duisburg, GERMANY)

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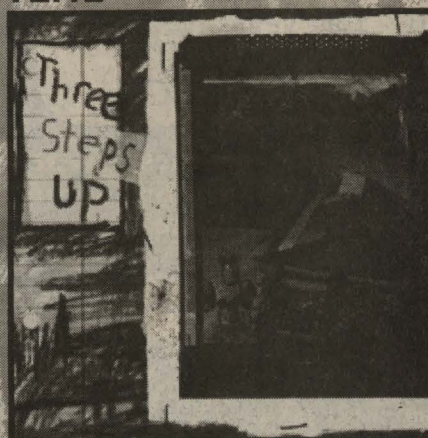
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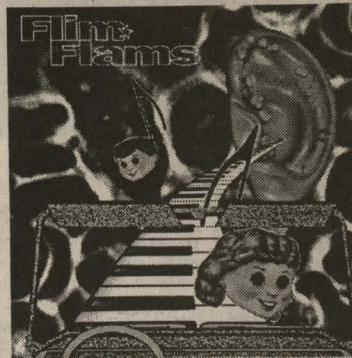
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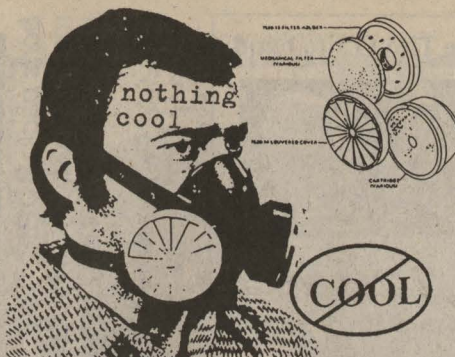
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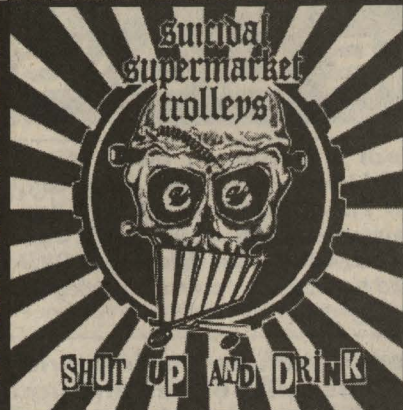
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The 1-4-5s Unsafe at 45rpm 7"ep--\$3.00

The 1995 debut from the goofy Texan trash-hounds raised on Supercharger and Mummies records. Six energetic songs which sound roughly the same, and all certainly sound "rough." Not just "lo-fi," but hardly any fidelity whatsoever! Look for the brand new LP The 1-4-5s Rock Invasion on Estrus Records.

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1-4-5

The Inhalants/The 1-4-5s split 7"--\$3.00

Finally available to the public, this very limited 7" offers a double lo-fi blast, with one rare Inhalants track and two unreleased songs from the 1-4-5s. Ironically, this record took about six minutes to record and over a year to be released!



Teen Titans We're Wildcats! 7"ep--\$3.00

Imagine if a few nerdy high school kids got ahold of some whiskey and Vivarin and started a rock band. Teen Titans share two members with The 1-4-5s, and add their unique blend of incompetence, wit, and incincerity for these six superfast, geeky, garagey hits. Includes "Drunken Master," "King Texas," and more!

Teen Titans More Songs, Less Music! 7"ep--\$3

Teen Titans created their own unique genre of "kiddie punk," appropriating everything from Huggy Bear to Wire to the Pixies, and having a great time along the way. This classic debut 7" was long out of print, but is available again as a Peek-a-Boo reissue. With nine songs, including "We Rok, U Suki!" "BMX Hardcore Deth Gang," and more, it's a super rock value-pak!

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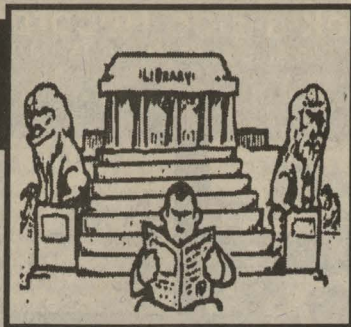
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BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jane Hex, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JR) Jeff Random, (CS) Chris Snak, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

ABADDON #3 / 75¢ ppd

5 1/2 x 4 1/2 - copied - 40 pgs

This is one that will give you something to think about, starting with several pages of facts about homelessness and poverty, and some writing about the size of the Defense budget for the US. Not really new information, but it's good to be reminded sometimes. Also some good book reviews and an interview with Endeavor. Plus a lovely fold out centerfold. (JW)

Jeffrey / 12039 UNCG / Greensboro, NC 27413

ALIEN #10 / \$1.50 ppd or 4 stamps

5 1/2 x 8 - copied - 78 pgs

This issue deals largely with mental illness/manic depression - how it affects the editor on practically every level, what she's learned about it and how she deals; also included are several lengthy correspondences with other women dealing with similar issues. It's emotionally heavy material and the zine is really big but the editor changes tacks often enough to keep someone exposed to this stuff for the 1st time from being overwhelmed. If you're at all interested in understanding and supporting "crazy" people, I highly recommend this. (JM)

Witknee c/o Wow Cool / 48 Shattuck Sq #149 / Berkeley, CA 94704

ALL ROADS LEAD TO BOREDOM #3 / 3 stamps

7 x 8 1/2 - copied - 24 pgs

The latest edition of this Tulsa zine brings us an interview with The Kids Who Never Learned To Color Inside The Lines, a 'where are they now' article on the bands that appeared on the "Straight From The Crotch Of The Bible Belt" comp tape the editor put out sometime ago, the joys of taking a shit, tough women actors, local news, and more bizarre stuff from the minds of Matt and Dale. The humor in this zine is great, and only from Tulsa could a zine like this be spawned. (MA)

PO Box 1693 / Tulsa, OK 74101

ANEURYSM #9 / \$2.00 ppd

8 1/2 x 11 - newsprint - 48 pgs

Good stuff here - a bunch of interesting columns up front, some decent interviews with Rev. Norb, Lifetime, Instill, and Screw 32 and a pretty large review section. Plus a great photo on the back cover. (JW)

3 Kendal Ct. / Marlton, NJ 08053



ANGRY PEOPLE #13 / \$3.00 ppd

8 1/2 x 12 - offset - 20 pgs

This publication is geared towards uniting the Working Class against this Capitalist system. Although from Australia, and the articles revolve around issues facing that country, there's still things you can relate to. Anti-immigration politics aren't just being pushed in America, as illustrated in an article about how Australia politicians are also playing the race card to win votes. Other articles discuss the need to build Anarchist centers for the youth, police corruption, the weakening of unions, prisons, and more. A good read, and something that will certainly get you riled up at the ruling class, if the alarm clock doesn't do that already. (MA)

PO Box 108 / St. Peters / NSW 2044 / Australia

ANNEX #2 / Free

8 1/2 x 11 - printed - 46 pgs

This is okay I guess. Nothing really out of the ordinary or extremely creative. The two cartoon strips are pretty funny and the tips on making mixed drinks is pretty cool but aside from that this is pretty much just show, zine and record reviews as well as interviews with Funeral Oration, No Knife and Zoinks. Hey, it's free so I guess you can't go that wrong. (RM)

Annex / PO Box 18475 / San Antonio, TX 78218-0475

BHP #9 / \$3 ppd

5 1/2 x 8 1/2 - offset - 40 pgs

BHP is mostly music oriented, with lots of interviews, including: Pennywise, Schema, Riverdales, No Empathy, Brat Pack, CIV, Dawson and Mc D V Christ. In between the interviews are lots of tidbits on movies, drunk driving, Garbage, Tarantino, self publishing, reviews and a reader's poll. Lots of stuff in here. (JX)

1 Chandos Road / Tunbridge Wells, Kent TN12NY / UK

BARBECUED AIR #13 / \$1.00 + 3 stamps

5 1/2 x 8 1/2 - photocopied - 40 pgs

Handwritten zine revolving around the following themes: "I hate the punk cliques, I hate the people in my high school, I hate the trendies, I hate clubs, I hate the fake punks." And so on for 40 pages. Probably cathartic to write, but boring as shit to read after about 10 pages. Sorry. (CS)

E. Jacobson / 753 Wind Willow Way / Simi Valley, CA 93065

BED RUCK OI! #2 / \$1 ppd

8 1/2 x 11 - copied - 34 pgs

This zine caused me to raise an eyebrow as soon as I opened it and saw that the editor lists that shitty, metal nazi band, Brutal Attack under his top ten favorite lyrics and "seig heil" era Screwdriver in his top ten songs lists. Inside you'll find various right-wing rants including one against gun control (Boo-Hoo! you've got to wait a couple of days before you can purchase your new semi-automatic streetsweeper with a folding stock and pistol grip to go squirrel hunting with) and another on how years ago shows would go off without any violence with "racist skins, blacks, sharps and rudies" all in the same room (dream on). This issue also comes with the standard record reviews and interviews. To his credit the interviews with The Hellbillys, Bones from The Lower Class Brats and a band called Top Dead Center are pretty good and I did read the entire zine from cover to cover the first time I picked it up. (RM)

PO Box 452 / Monroe, CT 06468

BEYOND REALITY #3 / \$2.00 ppd

5 1/2 x 8 1/2 - copied - 48 pgs

Solid zine with a cool regional focus - be it intentional or not, it's good to read something where the person is obviously writing about things they know about. The standard zine

essentials - interviews (Hard to Swallow, Marker, Cracked Cop Skulls) and loads of record/show reviews. It's good that there's a bunch of stuff planned in here - while I may not always agree, at least there's enough honesty to deliver the negative reviews! (TM)
58 Richmond Road / Bristol BS6 6EW / England

BITCH DYKE WHORE #2 / \$1 ppd

5 1/2 x 8 1/2 - copied - 32 pgs
Issue 1 of BDW was one of the best zines I've seen the last year, so I was real excited to see the new issue. It starts out intense, as the person who raped the editor was sentenced to 30 years... There's also a piece on Tribe 8, eating disorders, "cool" fashions, and queer-ness. Another really cool issue, and I hope to see more. (JX)
Lisa / 2835 Swallowtail / Boise, ID 83706

BOTTLE FULL OF SMOKE #1 / \$3

8 1/2 x 11 - copied w/ color cover - 20 pgs
Comic book with an interesting graphic style - simple graphics a la No Hope, maybe, but heavy on intricate cross hatch shading, and very light on text. Pretty interesting, although some of it was a bit beyond me. If you have a high appreciation for comic art, check it out. (CS)
2503 Dundas St / Vancouver, BC / V5K 1L2 / Canada

BRICKS THROUGH A WINDOW

#5 / \$1.00 ppd
7 x 8 1/2 - copied - 24 pgs
A mostly handwritten zine containing the usual zine standards - interviews with DJ Lebowitz and Failure Face (which looked like a fifth generation copy, which made it hard to read at points), and various 'personal' style editorials. (TM)
Jasen / 1508 Third Street / Duarte, CA 91010

BURN COLLECTOR / No 3 / a stamp

5 1/2 x 8 1/2 - copied - 12 pages
For being so sparse, this zine has a lot of good writing and humorous, intelligent insights. The standout piece concerns the sad contemporary existence of 80s-style metalheads (heshers, etc.), including conclusions such as "Being a metalhead in 1995 is the societal equivalent of being a punk rocker in 1985," and "shed a tear for the poor metalhead; he's fallen on tough times. Maybe when heavy metal comes back into style [god forbid] he'll remember your sympathy kindly and not run your pitiful punk ass down with his Camaro." (JH)
Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

BURNT OUT ZINE #2 / \$1 ppd

5 1/2 x 8 1/2 - copied - 22 pgs
Comic about a spiked mohawked punk. He steals, he drinks, he hitchhikes. The drawings are pretty good, pen and ink stuff, and the only words are the endnotes. Looks a lot like a coloring book. This kid should keep drawing, he is starting to find and develop his own style. (JB)
1307 Cedar Ave. S. #4 / Minneapolis, MN 55454

CACTUS AMONGUS #3 / \$1 or trade

5 1/2 x 8 1/2 - copied - 44 pgs
Wacky! The cover for this zine disgusted my roommate. It must be something in the water in Arizona that gives fanzine editors a twisted sense of humor. This is kind of sloppy and strange. There's lots of book and record re-

views and weird tales from childhood, 80's trivia, going to jail for peeing in public, and work stories. (MD)

PO Box 43141 / Tucson, AZ 85733

CANDLES FOR GIRLS #2 / \$1 and 2 stamps

5 1/2 x 8 1/2 - copied - 32 pgs
This is a personal, (for lack of a better term) girl-zine. It's one of those zines that's almost a bit too personal...making you wonder why the editor is sharing certain things with you, making it a bit...awkward. There's a lot of writing on an abusive relationship and dealing with self-hatred. There's a feminist critique of the bible, and writing on the Midwest girl fest, plus reviews. The only really light-hearted thing was a reprint of a religious pamphlet on how to overcome masturbation. Decent, but, "heavy." (MD)
PO Box 2695 / Madison, WI 53701-2695



CARRY ON OI #1 / ?

8 1/2 x 11 3/4 - printed - 28 pgs
This is a well put together oi/punk zine from Poland done for the first time in English. Some of the grammar and word usage are a bit odd but that doesn't stop these guys from getting their point across. As a matter of fact I found that it added a bit of charm to the whole thing. This issue comes packed with show reviews, some really good interviews with Laurel Aitken, Chelsea, The Templars, Bob of Helen of Oi and others as well as a page or so of record reviews. The only dark spot for me was a piece on Rancid that looks as if it came straight out of a promo pack. If you're an Oi fan this is worth tracking down. (RM)
PO Box 855 / 30-960 Krakow 1 / Poland

CENSOR THIS #6 / \$2.00 ppd

8 1/2 x 11 - offset - 66 pgs
Censor This? I wouldn't dream of it, even though my brittle, delicate Northern California sensibilities are being assaulted everywhere I turn in this 'zine... Just look at those articles advocating meat-eating and random violence, all the photos of naked women and all that 'dead baby' artwork. I tell you, it's enough to make you weep

bitter tears for the sick, twisted society that would produce such... anger. Contains interviews with on-again, off-again punk bands UXA and the Vandals, as well as the Neptunas, Blackjax, and the Coma-Tones, plenty of reviews, artwork, editorializing, and just a lot of reading material overall. Kind of like a crabbier Flipside minus the glossy cover and poetry section - which is a shame, considering that there are so many fresh, young talented poets out there in desperate need of exposure. I guess they'll have to turn elsewhere... This might be good for one of those -sigh- "fanzine" things, though I'd much rather prefer to crack open the Utne Reader when I settle down with my cup of chamomile tea. (JR)

PO Box 5551 / Pasadena, CA 91117-0551

COMETBUS #37 / \$2.50 ppd

8 1/2 x 5 1/2 - copied - 56 pgs
This a collection of stories written between 1991 and 1995 for other zines, or things that weren't published elsewhere. Lots of it is personal dealing with the opposite sex. Plus there are plenty of descriptions of other places and people. Cometbus as usual is excellent reading. If you don't know about it, buy it. If you do know about it you have probably already got a copy. (HH)
PO Box 4279 / Berkeley, CA 94704

DIPPER (best of 1990 - 1993) / \$2?

8 1/2 x 11 - copied - 56 pgs
OK, the editor is some transplanted English guy from some band (you'd probably recognize the name) and this is a collection of his previous zines. Some really funny stories, comics, etc here. Especially the one where the cop made the guy play the guitar to prove it wasn't stolen and he played "Police Story" by Black Flag. The whole thing is like that. Cool. (CS)
PO Box 21365 / Washington, DC 20009

DIVE COMICS #6 / \$3.00 ppd

8 1/2 x 11 - offset - 32 pgs
You gum-chewin', big mac-munchin', baseball hat-wearin' Yanks can just skip right over to the next review, cos you're not going to understand a single joke in here! Hot on the heels of Skate Muties/Bugs and Drugs and ripping off Viz in no short order, Dive is a chaotic, cut and paste send up of anyone British popular culture ever tried to pawn off on unwitting youngsters. With references to everything from Jamie and The Magic Torch to Vimto to Tucker's Luck, interviews with Wat Tyler and Snuff, and comics about Julian Cope and Rudimentary Peni, this is very crude but very very funny. It was right up my alley. (AM)
Flat 3 / 81 Forest Road W. / Nottingham / NG7 4ER / England

DORK ZINE #7 / \$1 ppd

5 1/2 x 8 1/2 - copied - 40 pgs
I didn't like this, I just can't tolerate this kind of juvenile shit. One kid is whining about how all his friends are at a "titty bar" while he's not old enough to go, some moronic graphics of voluptuous women getting fucked and an interview with Gardner from J Church. You can see how this all fits. (?) Also a 4 pg. letter commenting on an earlier issue of the zine where they go on about the evils of riot grrl. Yuck, this kind of stuff simply reinforces the status quo. (MJ)
George Hewitt / 7020 Grand Canyon Dr. #117 / Austin, TX 78752

DRAGSVILLE #2 / \$2.00 ppd
8 1/2 x 11 - offset - 40 pgs

Ladies and gentlemen, start your engines - no, there thankfully isn't any bogus "hot rod" shit in this one, regardless of what the title might imply... there are, however, interviews with the Smugglers and the Spider Babies, a few record discographies, a bunch of reviews of "gearage" 45s (some of which I know to be long out of print - don't get your hopes up, kids), clean graphics, clip art, and lots of representations of Vox guitars. (JR)
7318 - 111 St. / Edmonton, AB / T6G 1H1 / Canada

DROPOUT #3 / \$1.00 ppd
17 x 11 - newsprint - 12 pgs

Lots of stories and info on school (and dropping out), particularly focusing on how much school is full of nazi teachers and brownshirt students. Intelligently written, although I don't agree 100% with its findings. If you're still doing time in high school, get this. (CS)
Dropout c/o The Hindenburg / 1114 21st St / Sacramento, CA 95814

EUPHORIA #1 / 75¢ + 1 stamp

The main point of this seems to be to chronicle a rather meaningless letter war between the publisher and a comic book artist. I'm not really sure what I was supposed to get out of this. There's also some more or less okay music reviews and a new way to torture house flies. (JW)

Mike Krasilnikoff / 651 Santa Barbara Ave. / Millbrae, CA 94030-1126

EVADE #3 / \$3.00 ppd

8 1/2 x 11 - copied - 22 pgs
I initially thought this was going to be your regular generic hardcore zine, but I was wrong....it is actually pretty cool. It is a photo/interview zine with tons and tons of photos that reproduced pretty well. Reminds me of that photo zine called Intermission that was around a few years ago. Anyway, this is nice, good interviews with 454, Big Block, Mouthpiece and, Conviction. Oh, and I mustn't forget the Chokehold centerfold. Check it out.... (LU)

Rebecca Ransom / 130 Windermere Rd. / Lockport, NY 14094

FAMOUS HARDCORE OF PUNKLAND #11 / \$3.00

8 1/2 x 11 - copied - 90 pgs
Transcriptions of old MRR radio DJ's, like Jeff Bale, Tim Yohanan, and Ruth Schwartz, stolen interviews with tons of bands, original interviews with tons of bands, big messy photos of bands. The works. Bands include: Social Unrest, Strychnine, The Stitches, The Hates, Fixtures, Blue Collar, Rip Offs, Rancid Vat, (Impatient) Youth, etc etc etc. Plus lots of other reprints, articles and more, including a reprint of a Tiger Beat style magazine called "Punk Rock" from the early 80s that had Devo, the Jam, Sex Pistols, etc. Plus a big list of all the labels Caroline distributes. Bathroom reading pleasure for months. (CS)
PO Box 987 / San Carlos, CA 94070

FILTH #22, June / free

11x17 - newsprint - 28 pgs
This issue's theme: rock casualties. There's a piece on Gene Vincent that's too short, "English Musicians and Their Problems" (Brian Jones, Morrissey...), and an article about satanic black metal or somesuch. One footnote to the Brian Jones story - his murderer recent-

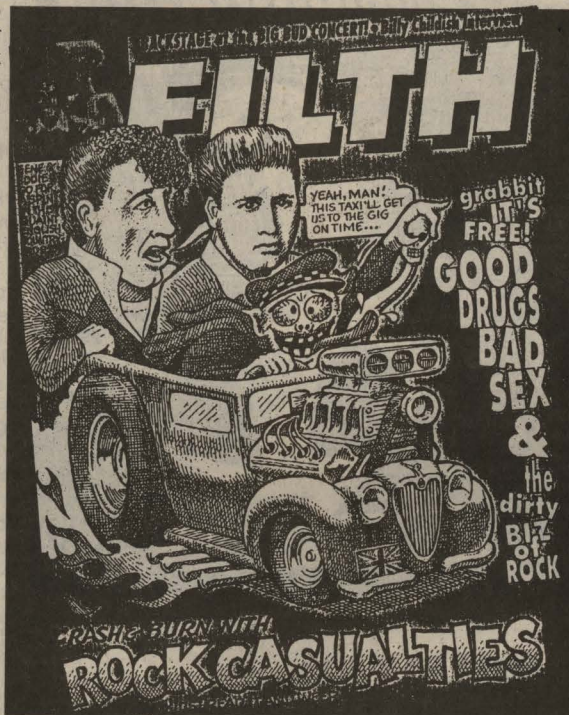
ly confessed on his deathbed that he had drowned Brian in the pool on that fateful night. I thought everyone knew that. (JH)
Box 104 / 2336 Market St / San Francisco, CA 94114

FORLORN HOPE #2 / \$1 ppd

5 1/2 x 8 1/2 - copied - 32 pgs
This zine has some reviews and stuff, but is mostly just various ideas and bits about the author's life. While it certainly is a bit cathartic, most of what we all do is, and that in turn can be cathartic for others. This is pretty simple, but I liked it. (GF)
(11 Revere Ct / Princeton Jct, NJ 08550

FROSTBITE #4 / \$1.32 ppd

8 1/2 x 11 - copied (color cover) - 30 pgs
First thing you notice is the space - there's a lot of it unused. Not really a bad thing, as it makes everything else easier to read. Political (in a personal way) writings, travel reports and an interview with Mineral (with some of the most predictable band questions around!). (TM)
Theo K / 129 Keller Ln / Trucksville, PA 18708-1616

**FRUITY PEBBLES #10** / free & postage

8 1/2 x 11 - copied - 8 pgs
I would say this is more of a flier than a zine. Regardless, everything in this is well written and fairly interesting, especially the piece on "punk business" that is more or less a response to Ben Weasel's article on the same topic that ran in MRR a while back. It also comes with show and record reviews, a family tree piece of sorts on several bands and a letter or two. (RM)
1731 Cleveland St. / Evanston, IL 60202

GEARHEAD #4 / \$5.95 ppd

8 1/2 x 11 - printed - 112 pgs
Well, the price is high, but I guess ya gotta pay for looks. Thick color covers with a Coop drawing on it and lovely printed pages inside. Hey this is not cut and paste xerox jobby. hard to believe this is only the 4th issue. Gearhead seems have become a staple in the "hi-fashion" zine realm. Anyway, if you know this zine already, the I'll guess you'll like it. If you car about cars or Mike

LaVella, the I guess you'll like it. Comes with Monomen/Girl Trouble split single. Also: Why I Luv The Beach Boys, pt 2. (lots of pictures of a fat Brian Wilson, allright!) (JB)
PO Box 421219 / San Francisco, CA / 94142-1219

GEEK BOY #1 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 24 pgs
This zine has a really good personal tone to it. The editor put this together at the beginning of summer vacation from college, talking about being back in his hometown, and how it looks after being somewhere else for a while, really interesting and insightful. There are also tales of chucking donuts at cops, work, punk rock, pacifism, and more. The layouts cut and paste without being sloppy, and the writing is pretty good. This is something you can lose yourself in. Put on your favorite record and read this. (MA)

Johnrash / 2127 UNCG Station / Greensboro, NC 27413

GENERIC #7 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 40 pgs
This is what one would call a punkzine, and I am not too keen on 'em personally. These folks have a weird sense of humor, and the first page is a disclaimer about how they use the word "fag" in the zine, then a Seven Seconds interview, how he hates old people, and "50 Questions to ask your local Vegans and Vegetarians." Much more stuff, but I got bored and stopped reading, I guess just not my cup o' vegan coffee. (LU)
218 Autumn View Dr. / Winston-Salem, NC 27103

GENETIC DISORDER #14 / \$3 ppd

8 1/2 x 11 - newsprint - 128 pgs
Great zine from San Diego. The theme this issue is heavy metal and satanism. Inside you'll find testimonials from former hesians and other humorous stories. Tons of ads and reviews round it out. Worth the price for the cover picture alone. What is it about San Diego punks and their fascination with heavy metal? I've known too many to call it mere coincidence. (JB)
PO Box 15237 / San Diego, CA 92175

HEARTATTACK #12 / \$1.00 ppd

8 1/2 x 11 - newsprint - 56
The latest installment, again the letters section is the main feature. This time it's Felix Von Havoc for his attitude towards the current punk/hardcore scene, and then there's a little more on the Chris Bonner controversy. Rounding this issue out is an interview with Coleman, columns, and reviews. As always, thought provoking. (MA)
PO Box 848 / Goleta, CA 93116

HELLBENDER #9 / \$2 ppd

8 1/2 x 11 - newsprint - 32 pgs
Hardcore zine from New York. If you like hardcore, and lots of "who cares about majors versus indies, we just care about music" arguments, you'll probably like it. The interviews are all well done, and some of the bands had some surprisingly intelligent things to say. Bands include: Down by Law, Good Riddance, Goldfinger, Millencolin, All Out War, Game Face, H20, and Avail. (CS)
PO Box 547 / Vails Gate, NY 12584

HIGHWAY 666 #2 / \$1.00 or 2 stamps

5 1/2 x 8 1/2 / handwritten! / 20 pgs
This is really unusual. Almost the entire thing is written in ink, by hand, on lined notebook

paper. The text is primarily record reviews (sigh) of Lookout! bands, and poetry nicked from Absolutely Zippo! After that, there are another two pages of "thank yous" and "fuk yous." It's hard to deride this zine because so much work was put into it, but in spite of that, there's just not much there. And why is it all written by hand? "I haven't got the money, I'm really stupid, and I've been banned from the copy store." Good grief! (JH)
Christine / PO Box 37026 / Raleigh, NC 27627-7026

I AM A CLICHE #1 / \$2 ppd

8 1/2 x 11 - copied - 30 pgs

Sexy, vaguely smutty, tough girl zine, with much adoration of Lydia Lunch. She reviews Marquis de Sade, gives Emma Goldman's bio, prints poetry from X and Sylvia Plath, interviews Lydia Lunch and such. Cool if this is your scene, but a little too expensive. (MJ)
2315 Green St. / Harrisburg, PA 17110

ICARUS WAS RIGHT #3 / \$2 ppd

8 1/2 x 11 - offset - 112 pgs

A zine for college students! I don't know why that's what this zine made me think of, maybe it's the college-essay style writing that I can't get into. This zine is pretty slick and well done, and overall has good layout. As for the content, there's interviews with Unwound, The Promise Ring, and articles on "Punk and the Internet," censorship, consumerism, Food Not Bombs, and excerpts from (yawn) the Unabomber manifesto. There are loads of reviews of records, shows and zines. I wish more girls would start bad emo bands so I wouldn't have to look at so many cheesy photos of stylish boy bands (there are tons in here - yuck). You'll probably like this zine anyway. (MD)
PO Box 191175 / San Diego, CA 92159

ILLITERATE TIMES #2 / \$1.25 or trade

11 1/2 x 8 - copied - 12 pgs

Small zines such as this one I can usually find amusing because the editors usually have fun putting them together, that is it hasn't become work yet. This issue has interviews with Starkweather and Narduar. There are also a couple of totally rad comics and a great editorial against rich yuppie shits. (HH)
Daniel Vila / Carrer Santissima Trinitat Del Mont 25A / 08017 / Barcelona / Spain

I'M JOHNNY AND I DON'T GIVE A FUCK #2 / \$2.00 ppd

5 1/2 x 3 1/4 - copied - 68 pgs

If you send away for any fanzine this month, or even next month, make it this one. It just leaves me speechless, ya know. Incredible stories, true adventures, powerful tales of living on the wrong side of the tracks, getting kicked out of England, some sad stories, some funny stories, and always a sense of honesty and candor. It's legibly handwritten and laid out cleanly and attractively. Seeing zines like this one makes having to read and review useless crap worth all the trouble. Best zine this month, hands down. (JH)
PO Box 21533 / 1850 Commercial Dr / Vancouver, BC / V5N 4A0 / Canada

JAIL BAIT #5 / \$2 ppd

7 x 8 1/2 - copied - 60 pgs

Well...okay. This zine has a very lengthy interview with the Hi-Fives, and then an article about Sweet Baby, as well as an interview

with Dallas Denery, singer for Sweet Baby. Then we have the record reviews; these are laid out over pictures of naked women I would say came out of Playboy. I know it can be hard coming to terms with yourself and your hormones when you are young, but really. Sexuality is exciting and real; photos from Playboy used to "decorate" what is otherwise supposed to be part of a culture that sees through crap like Playboy is not sexy or fun, just plain old embarrassing, and I am embarrassed for you. (GF)
PO Box 1972 / Union City, CA 94587-6972

JERSEY BEAT #57 / \$2 ppd

8 1/2 x 11 - 109 pages - newsprint

Growing up in New Jersey, this was one of the first zines I had ever picked up. Informative interviews with Weston, Trip 66, Illness, All Fall Down, and the aging Murphys Law (will they ever break up?). Jim Testa contributes his diary from the WE Festival in Wilmington NC, as well as reviewing the Asbury Music Awards. Record reviews and personal columns round out this issue. Still a good read after all these years. (CW)
418 Gregory Ave / Weehawken, NJ 07087



KALI HUT #1 / \$1.00 + stamps

5 1/2 x 8 1/2 - copied - 40 pgs

Super interesting zine format. Reviews, which are basically funny descriptions of the band, movie, TV talk-show segment, etc, followed by bullet point comments by the editor. The comments are really apt and sharp, and this is a really refreshing zine to read. Lots of text here for the money. (CS)
PO Box 1619 / Evanston, IL 60204

MAD MONKS #7 / \$3 ppd

5 1/2 x 8 1/2 - copied - 56 pgs

The current glut of zines seems to have led to an overall decline in quality, but it's heartening to see that there are still quality zines (like this one) out there. This is an excellent music zine based out of Wales of all places but covering bands and labels from all over. This issue features inter-

views with Goober Patrol, Hooton 3 Car, Ex Cathedral, Pennywise and Jawbreaker and Nicky Garratt, as well as reviews, a scene report, articles and tons of reviews. It's really well laid out considering how insanely packed it is, and everything is tinged with a uniquely British sense of humor. It's a bit handicapped-unfriendly in places which puts me off, but otherwise this is a great zine. (AM)
15 Leven Close / Lakeside / Cardiff / CF2 6DN / Wales / UK

MARRIED PUNKS #8 / \$1.00 ppd

8 1/2 x 11 - copied - 24 pgs

I was just saying tonight how I have a really hard time reading small print, and this is the only real drawback of this zine. Interviews with Psychobabylon, and Tooth and Nail records. Lots of reviews and some ads. One recommendation, make the type bigger and fill the white spaces with it. Worth the buck. (LU)
PO Box 713 / Eureka, CA 95502

MEAN PEOPLE SUCK #3 / \$2 ppd or trade

5 1/2 x 8 1/2 - copied - 40 pgs

Third issue of a zine which seems to improve steadily with every issue. Nice to get the feeling they're saying everything they think - no ego or ass kiss filters involved. A bunch of columns (with real attitude!), reviews (good cross-section, from hardcore to garage), interviews with Terrorgruppe and Capt. 9s & the Knickerbocker Trio, and some live photos. (TM)
Erick & Harry / De Wieken 25 / 7891 KJ Klazienaveen (DR) / Holland

MY LETTER TO THE WORLD #13 / \$1.00 or 3 stamps

8 1/2 x 11 - copied - 40 pgs

Reading this is kind of like getting an unexpected letter from someone you didn't know very well and had almost forgotten about - lots of news and adventures and some dreams that are mildly disturbing. Mostly I enjoyed reading this, although I could have done without the X-Files convention, and the interviews with Hifi and the Roadburners and Stiff Little Fingers, while well done, seemed to be a little bit out of place. (JW)
PO Box 40082 / Berkeley, CA 94704

NAKED MOVIE STAR #2 / \$1 ppd

8 1/2 x 11 - copied - 40 pgs

At first, I thought I was going to have some bedtime reading, instead I found a very "unpunk" zine, which made it even better! It had that rare feature these days of having a lot of typed content. Stories and rants on families, Garfield, unpunkness, fun reads, B-movies and rebels. Add to this lots of reviews of various types and you have a very good zine. Get this one. (JX)
1940 Highland Ave. / Rochester, NY 14618

ONE QUIET VOICE #2 / free

5 1/2 x 8 1/2 - copied - 44 pgs

Mostly record reviews, show reviews, and zine reviews. Seven pages about Heavenly. Spot-on description of Calvin Johnson doing the creepy Calvin dance. Most irritatingly, there's four pages of the editor feeling sorry for himself cos he sprained his ankle and had to be on crutches briefly - adding that his disability attracted welcome attention from "girls (womyn)." Please spare me the silly spell-

ing, that's so 1991. Bizarrely, the bit about being on crutches suddenly mutates into a diatribe about how some people have it a lot worse, like kids with terminal illnesses and people in war-torn Jerusalem. Huh? (JH)

Thomas / PO Box 2172 / Alameda, CA 94501-0215

OX #23 / \$7

8 1/2 x 11 - offset - 116 pgs

German punk in a glossy wrapper. Lots of interviews with the likes of the Boxhamsters, Bambix, Foetus, and Dolf from Trust, columns, tour dates, reviews, recipes, etc. It seems very together and organized, but I am a monolinguist so I might not be the best judge. Comes with a CD. (MJ)

Joachim Hiller / PO Box 14 34 45, D-45264 Essen / Germany

PMS #7 / \$4 ppd

8 1/2 x 11 - copied - 50 pgs

A very interesting read, this zine focuses mostly on Gay issues, mainly relating to the London punk scene, but comments on general society as well. There is an interview with the Crispy Nuts, and some record and show reviews, but apart from that this tends to stick more to political and social issues. This person has a lot to say, says it well and without apology. (GF)

51-55 Waterloo Rd. / London SE1 8TX / England

PARANOY #12 / \$1.00 or 3 stamps

8 1/2 x 11 - copied - 44 pgs

The thing about reading this is that it's like eating cotton candy - all fluff and sweetness, but you're still hungry when you finish. The comic on page 3 isn't bad though. (JW)

Amanda Hughes / Q216 Griggs Hall / 2406 Oakland Ave. / Duluth, MN 55812

PARTIAL TRUTH #15 / 2 stamps

5 1/2 x 11 - copied - 16 pgs

A "no action" comic - just 11 pages of two people having a meaning of life conversation, eating veggie burgers, and talking some more. Very Optic Nerve-ish, I thought. Worth 2 stamps? For sure. (CS)

Derick Badman / 1007 Callowhill St / Perkasie, PA 18944

PLASTIC #5 / \$1 + 2 stamps

5 1/2 x 8 - copied - 38 pgs

Mostly opinions and personal writings - punk shit, petty complaints, drinking, and coming from and dealing with a shitty family background. Some of the writing was really simplistic but the pieces about her family were still heartfelt and moving. If you were raised by shiteheads and drinking gets you by I think you could identify with this. (JM)

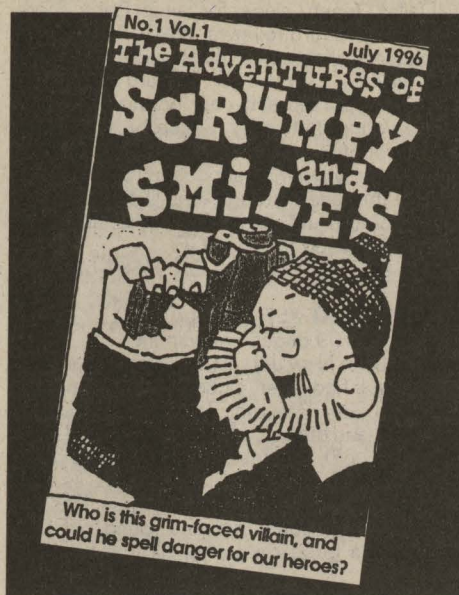
1605 Glasgow Ave / Cardiff By The Sea, CA 92007

PLASTIC BOMB #15 / \$4.00 ppd

11 1/2 x 8 - printed - 116 pgs - German

This issue carries interviews with Pansy Division, Oxymoron, Dirty Faces, and the Trash Brats. There is an in depth article on the women of the Yucatan, and an article on the lasting influence of the Sex Pistols. There are also plenty of record reviews and cool ads, and the cover states it comes with a free seventy minute CD. P.B. is an excellent place to check out the German scene. (HH)

Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany



PONTO DE INTERROGACAO #1 / \$3.00 ppd

11 x 8 1/2 - copied - 24 pgs - Portuguese

This zine has interviews with the bands Auto Control, Consequence, and Active Youth. There are also record reviews and thoughts and opinions from the editor. This zine also has some vinyl releases if you want to check out the Brazil scene. (HH)

R. Baturite 267 / CEP 01530-030 / Sao Paulo-SP / Brazil

PUNK PLANET #14 / \$2.00 ppd

8 1/2 x 11 - offset - 112 pgs

I guess the technological revolution is passing me by. I can barely comprehend the MacWrite program I use to type in all these reviews, and there are letters in here that begin, "dear Punk Planet - I'm writing this letter, because I have no access to e-mail..." or something. And don't even ask me about the 'internet', because I won't know what you're on about. Interviews with Seth Friedman of Factsheet Five, the Delta '72, the Strike, Vale of Search & Destroy and



Re/Search, 'zine listings, a guide to buying a tour bus for your band or church youth group, some reviews, some columns, some recipes. (JR)

PO Box 464 / Chicago, IL 60690

RATBOY COMIX #3 / 3 stamps

8 1/2 x 11 - copied - 28 pgs

Messy, crudely drawn comics of the adventures of Rat Boy and his two punk friends. Thrill as they are diverted from a trip to Reno to see Angry Samoans. Plus Rat Wars and more. This is the kind of thing you want to have some kid give you at a super boring Gilman show. Interesting, keeps your mind off the band, but doesn't make you think too much. (CS)

17265 DeWitt Ave / Morgan Hill, CA 95037

RETROGRESSION #11 / \$2.00 ppd

8 1/2 x 11 - newsprint - 96 pgs

This zine is packed to the gills with reading material! There's articles on the Communications Decency Act, third party politics, quotes to illustrate where Pat Buchanan's politics really lie, The Straight-Edge Manifesto, an interview with Aus Rotten, a horde of reviews, columns, and personal writing. It's amazing how much time this zine eats up while you read it, a couple of hours fly by in a matter of minutes. (MA)

5669 Beacon St. / Pittsburgh, PA 15217

RIOTER'S WORLD #6 / \$1.00 ppd

11 x 8 1/2 - copied - 16 pgs

This zine concentrates on the anarchistic side of punk. There is an article on the issue of freedom and another comparing modern anarchy with real anarchy. This zine will appeal to a younger audience, that next generation of militants. Toss a molotov for me! (HH)

PO Box 13272 / Torrance, CA 90503

RIPPING THRASH #12 / \$3.00 ppd

5 1/2 x 8 1/2 - printed - 40 pgs

Despite being Issue #12, this is also the Tenth Anniversary Issue. Always worth acknowledging someone sticking with something that long! Certainly one of the most consistent UK zines - even with erratic publication. Political/informative stuff from more people than I could mention (a few: Flat Earth, Aversion Fanzine, M.D.M., For Want Of Distribution), editorials, reviews and the like. Laid out in an extremely easy to read way - excellent all around! (TM)

PO Box 152 / Burton-On-Trent / Staffs DE14 1XX / England

ROCKS OFF #4 / \$2 ppd

8 1/2 x 11 - newsprint - 30 pgs

A well put together zine with a real garage rock slant. Interviews with The Nightcaps and The Stallions (yeah!). The last half of this 30 pages is record reviews, mostly garage stuff, but other punk does make a showing. Also the obligatory Baboon Dooley comic and a list explaining why the Sex Pistols couldn't save rock n' roll. (JB)

PO Box 11194 / Norfolk, VA 23517

S-854 #6 / \$2 ppd

8 1/2 x 11 - printed - 48 pgs

Pretty good Miami-based zine w/ local slant. Interviews local heroes Swivel Stick, Morning Again, and Ed Matus' Struggle. 108, too. They put Earth Crisis's name on the cover but only print the questions, saving the responses for next issue, a lil' deceiving but the questions are good. In general there's an irreverent attitude present that comes off well. Also photos of bands and a tattoo expo,

reviews and ads. (JM)
PO Box 570213 / Miami, FL 33257-0213

SPEED DEMON #8 / \$3.00

8 1/2 x 11 - copied - 52 pgs

As far as I can tell this is primarily a queer-punk zine. It's definitely from Italy and it's loaded with photos, drawings, articles, and interviews. It looks great and it's probably a lot of fun to read. Unfortunately I can't read Italian. My loss. (JW)

PO Box 44/A / Piazza San Babila, 4/D / 20122 Milano / Italy

STATE MAGAZINE #4 / \$2.00 ppd

8 1/2 x 11 - newsprint - 56 pgs

A very well done hardcore zine that just blows me away. This issue has interviews with The Promise Ring, Mike Ski - tattoo artist, abihinanda, and Merick. This is layed out really well, and has a lot of content. One of the better zines out there. Definitely recommended. (LU)

PO Box 30374 / Indianapolis, IN 46230-0374

STAY WILD #7 / 2.5 dm

8 1/4 x 11 3/4 - printed - 38 pgs

Another zine from Germany that looks like it kicks much but alas I don't speak German. Crap. This is so well laid out and put together. The punks in the Rhine land really have their shit together as far as putting out quality reading material. This comes packed with interviews, reviews, short stories and rants. If your thinking about doing a zine pick this up to see how to do it right. (RM)

Sven Dannenberg / Thieshooper Grund 5 / 21438 Theisshope / Germany

STRESS FACTOR #2 / \$2 ppd

8 1/2 x 11 - copied - 24 pgs

The short, reprinted (from 10 Things...) Swingin' Utters interview was the highlight here, the lowlight being the column mocking retarded kids. I'd rather talk funny than be "normal" and a fuckhead. Most of the articles and other columns are short and don't say much. Some of the sloppy comics were okay. Also, reviews and ads. (JM)

3137 N. 12th St. / Coeur d' Alene, ID 83814

STYLIN' CANDLE WAX #5 / \$1.00

ppd or trade

5 1/2 x 8 1/2 - copied - 24 pgs

Neat little personal zine. Just talking about stuff. I like these kinds cuz you don't have to think much. Sounds weird, I know. Real DIY, and some parts are handwritten, but still legible. Some really nice pencil drawings as well. This is cute. (LU)

Ben / 5417 Malibu Dr. / Edina, MN 55436

SUMMER #6 / 50 cents

5 1/2 x 8 1/2 - printed - 66 pgs

This is pretty fat so I didn't have a chance to finish reading the but what the fuck I went to college for five years and rarely finished any of my required reading for any of my classes. Anyway, this is a good read. Even the interviews with J-Church and The MTX were interesting and I could give a shit about the latter. Lots of short stories about life; relationships; ect..., comics, rants, reviews and the kitchen sink. Check it out. (RM)

3812 Circlewood Ct / Fairview Park, OH 44126

TEN THINGS JESUS WANTS YOU TO KNOW #14 / \$2.00 ppd

8 1/2 x 11 - offset - 56 pgs

Let me draw your attention to the clever use of sarcasm in the title. Ten Things is a long-running 'zine out of the Pacific Northwest, free to locals, but two bucks for the rest of us... Interviews with the Statics, the Motards, Today is the Day and Japanese noise-squall experts Zeni Gevi, and some columns and some reviews. Nice paper, nice writing, and a swell cover illustration of what I take to be the singer from Gas Huffer drawn as a 'Big Daddy' Roth-ish monster at the wheel of a souped-up baby carriage. That alone should provide you with some insight as to what this one is about. (JR)

1407 NE 45th St. #17 / Seattle, WA 98105

THE ADVENTURES OF SCRUMPY AND SMILES #1 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

Simon Gane from Arnie zine/comics fame strikes out with a new title, and this one is in a different direction than previous work. Rather than punk and anarchy, this comic deals with a couple of friends, one who bumbles into being an accomplice in a bank robbery, and it's outcome. I probably said too much... The artwork is his best yet, and the story has a good sense of humor and flows well. And the printing... Yes, you should get this. (MA)

Migraine / PO Box 2337 / Berkeley, CA 94702



THE VERDICT WAS MAIL FRAUD #3 / a

stamp or trade

5 1/2 x 8 1/2 - copied - 16 pgs

Sloppy, retarded crap featuring a totally irrelevant interview with some guy, lots of reviews of old punk records, with the main complaint being "this is too slow." Which leaves the impression that the kid doing the reviews equates "fast" with "good." Probably eats three bowls of Cap'n Crunch for breakfast, too. Man, am I getting tired of these shite zines that exist solely to demonstrate one's "punkness." Yawn! One redeeming bit: "The only real way to remove ticks is to play to them the Clash's 1985 album 'Cut the Crap.' If this is unavailable to you, as it should be, try 'Sandinista!'" Trust me, that was the best quote in the whole fanzine. Pointless. (JH)

19350 Gainsborough / Detroit, MI 48223

FANZINE REVIEWS

TIDBIT #2 / \$2.75

5 1/2 x 8 1/2 - copied - 42 pgs

This is what DIY is all about. Tidbit contains interviews (one with a local friend, the other with Jonny Wurster of Superchunk), short stories (one contributed by Anngirl McNally), advice columns (a good one on what to do when your broke), a coloring book, and a 60 minute compilation of punk bands. Quality layout, personal feel, and quantity all make this an excellent zine. (CW)

127 W California Ave / Columbus, OH 43202-1912

TRIPPA SHAKE #5 / \$3.00 ppd

8 x 5 1/2 - printed - 48 pgs - Italian

There is lots of band information in this zine. This issue covers Fluxus, Kerosene, W.A.Y.P., Urban Assault, SFC, Fall Out, Headcleaner, plus lots more. There are also plenty of record reviews. (HH)

Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle VP (FI) / Italy

UPSIDEDOWN TUESDAYS #1 / \$1

5 1/2 x 8 1/2 - copied - 42 pgs

A good first issue based mostly upon personal writing. Editor Dave Salad contributes three articles, the standout being a story discussing his trip to New Orleans. "To Hell and Back" is a story about freight hopping from the East Bay to New Orleans for Mardi Gras. This story worked well because it gave a fairly in depth description of the trials and tribulations of a freight hopper. This issue was rounded out with band photos, record reviews, poetry, and drawings. Lots of content. Worth checking out in the future. (CW)

530 44th St / Oakland, CA 94609

UPSTATE #7 / \$3.00 ppd

9 x 12 - offset - 36 pgs

These guys put a lot of effort into this publication... Raygun style layouts with chaotic texts placed all over the page, sometimes on top of each other, and at times on backgrounds that bury the words. This zine is also meant to be looked at as art, but at the same time, when you see words you want to read them, and here it's a task. A couple of years ago, this style of layout was interesting, but now it's tired, and annoying at best. Words on design, punk, personal style writings, reviews and more. (MA)

PO Box 1171 / Sherrill, NY 13461-1208

UTAH PUNX COLLECTIVE #2 / 75¢

or stamps

8 1/2 x 11 - newsprint - 52 pgs

First time I've seen this - my loss. Reminds me loosely of Underdog - it's regional, there's plenty of writing from people within there particular scene, and while there's lot about music, it's obvious that it's not just a 'music' fanzine. Quality stuff - while I don't agree with everything in here, at least there were things being thrown out that warranted some thought! (TM)

354 W. 100 N. / Logan, UT 84321

WE DON'T KNOW YET #3 / \$1.50

8 1/2 x 11 - copied - 40 pgs

This zine starts off with an interview with X! The first one I've actually seen. Then WDKY gives you interviews with the Ramones, No Use For a Name, Mr. T Experience, Joykiller, Good Riddance and Fury 66. After all that, you get show reviews and then record reviews. Not bad for a music zine. (JX)

PO Box 16120 / St. Paul, MN 55116

WHO NEEDS A BEAT WHEN THE BEAT JUST GOES #2 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 32 pgs
Indie college kids with computers make a fanzine. Points for referring to Unwound as "The Unwound." Hee hee. Excellent article about moshing, which correctly states that dumfuks who "mosh" are basically exhibiting one of society's basic problems: "people cannot look beyond themselves, they only see...what is happening to them, they simply ignore the consequences their actions will have on other people." Too true. It is an act of pure selfishness. It has become pretty popular at most punk, pop, rock shows in the US these days among thugs and jocks. How interesting that in other countries folks are still content to mind their neighbor's space and pogo up and down. As far as the rest of the zine, it's well-meaning, but mediocre. (JH)
Box 2905 / 1 College St / Worcester, MA 01610

WIRE #9 / \$2 ppd

5 1/2 x 8 1/2 - offset - 40 pgs
While not strictly a punk zine, Wire deserves recognition for being the best in its field. For ten years Kieran has been doing a great job of covering the East Coast (and to a lesser extent the national and international) BMX freestyle scene. More recent issues have seen a vast improvement in the quality of the layout and photo reproduction, as well as a hefty increase in musical coverage, hence its inclusion here. As well as the bike stuff this time around there's interviews with Doc Hopper and Goodbye Harry, a slew of record and zine reviews, and some brief show reviews (with pictures!). I hope to see this go on for another 10 years (and I hope I can still heave my aching bones onto a 20" bike by then!). (AM)

MORE LISTINGS

BUT STILL I'M JUST SAYIN' #1 / \$2

Interviews with 1134 and Suppression Swing. Straight edge zine.
PO Box 784 / Huntington Beach, CA 92648

CHUMPIRE #69 / 1 stamp

Long-running packed to the gills one sheet here. Tons of reviews in 5 point type.
PO Box 680 / Conneaut Lake, PA 16316-0680

CRASS MENAGERIE #21 / S.A.S.E.

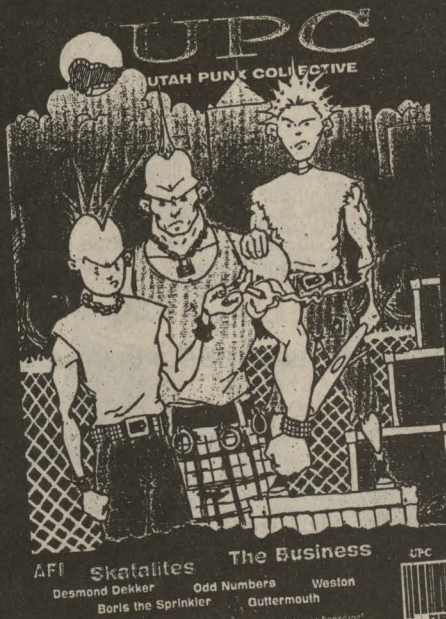
Now up to four pages, with more reviews and information on the latest releases in the worlds of hardcore, punk, power violence, metal, grind, noise, etc. If you're into this kind of music, this newsletter is essential.
Route 23-3 / Ephraim, UT 84627

DROP OUT #1 / \$1 ppd or trade

Not another one! This is the third zine I know of called Drop Out! A cool story about going on a TV talk show, some pretty bad flyer art, and some pretty obvious shoplifting hints. The cover has a rude postcard glued to it. Hey, is this Paul Mahern's brother or son?
Seth Mahern / 2712 Allen / Indianapolis, IN 46203

EXCOMMUNICATIONS #4 / \$1 ppd

Political zine that interviews Autonomy, Litmus Green, and Edna's Goldfish, and has reviews.
Greg S / 2702 Sipp Ave. / Medford, NY 11763-2041



FILTH #12 / \$1.00 ppd.

Graffiti, skating, how to smoke cigarettes, interview with writer Real One, Anthony O.G., reviews, etc.
PO Box 65135 / Washington, DC 20035-5131

FIZZ #7 / \$2.95

Large magazine with interviews with Fugazi, Tenderloin, Tribe 8. Tons of reviews, articles, columns etc...
1509 Queen Anne Ave N #3276 / Seattle, WA 98109

FULLY CONSCIOUS #1 / 2 stamps

Written by a girl, lots of clip art and "punk" doodling.
552 Post Oak Rd. / Anna, MD 21401

GABBA GABBA HEY SUBURBIA #2 / stamps

5 1/2 x 8 1/2 - copied - 18 pgs.
Fiction, opinions, zine listings, record reviews, Struggle Bunnies interview.
325 Fremont St., San Francisco, CA 94105

HOOFSIP #23 / \$2 ppd

Interviews with Pete Shelley, Vent and Memphiskapheles. Funny cartoons.
Dan Augustine / 2398 Lee / Utica, MI 48317

INSTITUTIONALIZED #1 / \$1.25 + 3 stamps

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923 E. 57th / Indianapolis, IN 46220

LICE #3 / \$1 ppd or trade

Opinions, reviews, a good comic, poorly reproduced photos. Short.
18 Seabrook St. / Buffalo, NY 14207

MOUNTAIN #? / S.A.S.E.

This installment is mainly about a recent road trip to Canada, checking out all the shows, going to heard about spots and restaurants, etc, and then there's a few things on local bands, etc. All is interspersed with a few insights and opinions.
PO Box 1172 / Huntington, NY 11743-0656

MUTANT RENEGADE #7 / \$1.00 ppd or trade

"The political issue." Interview with Laurie Ander-

son, reviews, poetry, and more reviews. and then more reviews.
PO Box 3445 / Dayton, OH 45401

MYSTERY MEAT #1 / \$2 ppd

Interviews with: SNFU, No Use For A Name. Also a "gig" diary and reviews. Since when does it cost \$2 to make a 13 pg zine? hmmm
#409-2647 Graham St. / Victoria, BC / V87-3Y8 / Canada

MYXLINE #8 / \$1 ppd

Interview with 7 Year Bitch, anti-egg eating stuff, poetry, work, reviews.
3039 English Oak Circle / Pensacola, FL 32526

OI-PUNK! #7 / \$1 ppd

Stories, reviews, the Piss Shivers.
PO Box 1369 / Katy, TX 77492

PUNK 101 #B / 1 stamp

Interviews with Hugh of the Queers and Mike from the Blanks.
148 E Roe Blvd / Patchogue, NY 11772

RAW PRODUCE #1 / \$3 ppd

Stupid.
PO Box 165 / Sheboygan, WI 53082

ROCK VIDEO SLUT #1 / \$1

Interview with the Spent Idols, reviews, gossip.
301 Heller Dr. / Santa Cruz, CA 95064

SHREDDED DOCUMENTS #1 / \$1.00 ppd

8 1/2 x 11 - copied - 20 pgs
Interviews with Avail and Lifetime, columns, reviews, listings, opinions.
PO Box 532 / Manlius, NY 13104

SMECKO #3 / \$1 or trade

White Boy poetry. Operation Cliff Clavin. Bad fiction: "The first thing that got me going was her tits. Yeah I'm a heterosexual male and tits turn me on...I was hard before she came through the door." Reviews.
D. Snow / NE 1645 Merman A202 / Pullman, WA 99163

SUBJECT TO FLOODING #1 / \$1 ppd

Poetry, artwork, feminist book reviews and quotes, reviews, rants and interview with Habitual Sex Offenders.
PO Box 942 / Benicia, CA 94510

VERA KRANT #14 / \$3 ppd

Live reviews, show reviews, listings.
Oosterstraat 44 / 9711 NV Groningen / Holland

W.G.O.I.M.P. #4 / 2 stamps or trade

Plow United, Despire You, the Showcase Showdown, Man Afraid, Suppression, Spazz, reviews, why One Life Crew sucks. Good zine.
488 Green Bay Rd. / Highland Park, IL 60035

WE AIN'T GOT NO CAR! #3 / 2 stamps ppd

Small zine with ads, and a bunch of reviews which make up most of it. Other than that the rest is journal like with a neat little fiction piece and ramen noodle ceremony.
Jack / 2207 Shades Crest / Huntsville, AL 35801

WHAT'S UP #1 / \$1

Small electronic punk zine.
PO Box 271 / Lompoc, CA 93438



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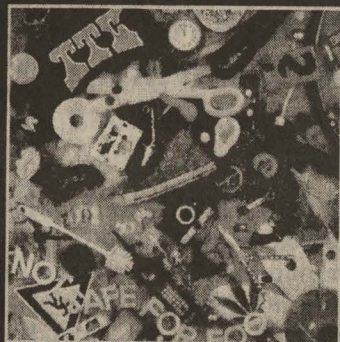
Chelsea's Gone Under cd priced as a 7", Culture -Born Of You- lp/cd, Nations On Fire - death of a ...cd, Autumn Leaf Dance cd, Empathy -Under The Lost Smile- lp/cd, Fadeaway cdep, Chokehold cd's (Prison Of Hope + extras), Chokehold - Prison Of Hope lp, Blindfold - Restrain the thought - lp's NO cd's, Mainspring/Roosevelt's Inaugural Parade split 7", and we have tons of other records, so request a newsletter/catalog to get on the mailing list. All 1st pressings on colored vinyl.

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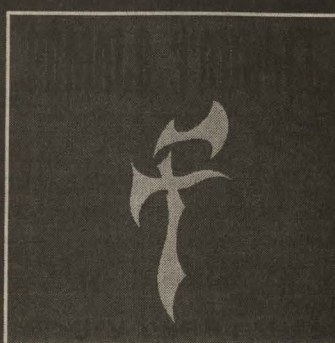
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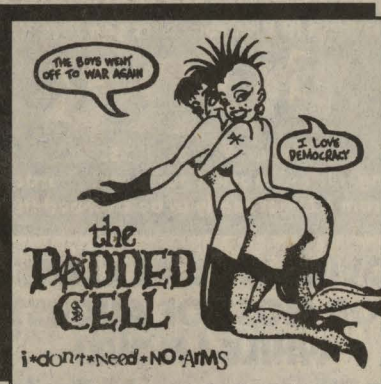
Dead Beat Records

ALRIGHT FUCKERS QUIT YOUR CRYIN, VIVA IS BACK IN PRINT



V/A - Viva La Vinyl LP (Back in Print!)

-Classic comp. w/ J Church, Tilt, Serpico, Bouncing Souls, Nonsense, Trusty, Sicko, Whatever..., Tilt Wheel, JohnCCC and more. If you liked this one, wait for vol. #2



Padded Cell - I Don't Need No Arms (4 song) 7"

-Snotty LA punk shit with a hint of oi and a helluva lotta attitude. Think the mutha fuckin' Blanks '77 meets the Wretched Ones and you're their. New PC 7" out now on Radio Blast Records as well!!

Still Available:

- 'Whatever... - Socially Retarded 7"
- 'J Church/Serpico - split 7"
- 'Padded Cell - That Punk Next Door 7"
- 'J Church - She Never Leaves 7"
- 'Statice/Primate 5 - split 7"
- 'J Church - She Has No Control 7"
- 'The Gain - You Should Know 7"
- 'Whatever... - Jabberwocky LP/CD
- 'Goat Boy - Struggle For Power 7"

Up Next: V/A - Viva La Vinyl vol. #2 LP

The sequel to the first one is almost ready and will include exclusive tracks from Padded Cell, Whatever..., the Gain, Goat Boy, Teenogenesis, the Crumbs, the Wretched Ones, Fed Up!, the Motards, Moral Crux, the Choice, Less Than Jake, the Statice, Naked Aggression and Hickey OUT SOON

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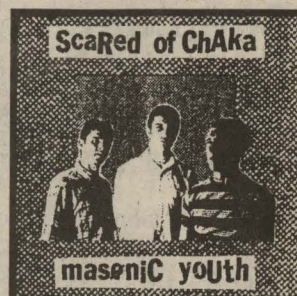
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Of our older releases, don't forget to pick up THE DREAD/THE ADVERSIVES split 10" because it's a raging slab of punk, trust me (wink, wink, nudge, nudge). Also, we have the SIX WEEKS OMNIBUS comp. 8", which has ten of the best current bands that Japan has to offer. Then we have THE DREAD/GOD SQUAD split 7" which will pleasantly help you pass time on those lonely nights. THE PIST/BRUTALLY FAMILIAR "Small Town Justice" split 7" will be on many a record collector geek's list someday, I swear. A good make-out record is the BLANKS 77/SUBMACHINE split 7". The CAPITALIST CASUALTIES/ULCER split 7" is fun during foreplay, but to really get him/her in "the mood", play the CAPITALIST CASUALTIES/M.I.T.B. split 12". Drives 'em crazy!

We will re-press the other stuff later, but we're busy right now with new stuff. Quit buggin'

PRICES: 7"s-\$3 N. America/\$5 Europe/\$7 everywhere else

8" and 10" is \$5 N. America/\$7 Europe/\$8 everywhere else

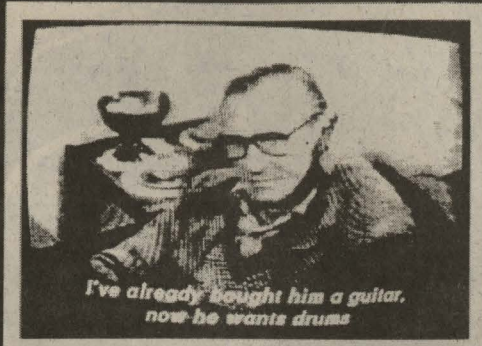
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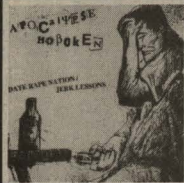


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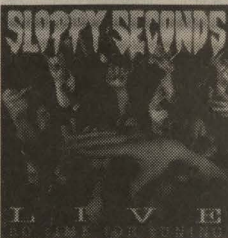


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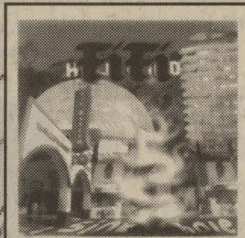
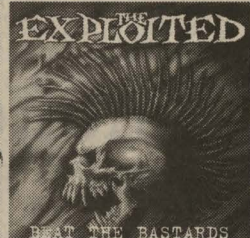
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MAXIMUMROCKNROLL music classifieds

WORLD-WIDE PUNKROCK for sale. 2,000 items 7"/12"/Albums. I've got megare stuff as well as usual stuff. Also got indie/ mod/ powerpop records. This list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Dogs, Rattus, Ebba Grön, Bastards (Finland, Italy, Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or \$2 for complete list to Ingo Eitelback, PO Box 1319, 23833 Bad Oldesloe, Germany, Tel/Fax +49 4531 67733, E-Mail (101603, 2202@compuserve.com)

VIDEOS!!! MASSIVE selection but small classified so I don't have to charge you for my catalog like those other big studs. I paid for this ad and my list is free. Over 1000 top quality rarities available off Sony Hi-Fi equipment for smiling face results. Send stamp to: Jay Kuehm, 1523 E, Winslowe Dr., #1A, Palatine, IL 60067

THE PISS SHIVERS debut cd "Help! My Dog Is A Skinhead!", \$5.00 (Postage Paid). We play old school punk/hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

VIDEOS: PAL (UK ETC) & NTSC (USA etc): NoFX, Exploited, Zounds, Pennywise, Propagandi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S. Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Millencolin, Snuff, Mummies, Descendents, Damned etc. etc. Over 2500 shows/promos/tv clips for trade/sale. SAE (UK), IRC (overseas) or good trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

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GG ALLIN: New 16 pg catalog. Largest selection in the world. Lots of photos and details of items. Includes, videos, many masters. 7 different T-shirts, baseball cap, Hated, gas stations and funeral videos, headstone poster, CDs, cassettes, singles, GG artwork and stuffed GG doll. \$1.00 for large list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY, 10010. Call (212) 889-8334

GIRLS/GUYS.. (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send \$1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

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RARE BRITISH PUNK/ oi/ HC Set sale 1800+ items, Abrasive Wheels - Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel/Fax (01462)433089.

KARL FROM EARTH CRISIS ate my cat! I got lots of live & rare crap from bands like Screeching Weasel, Neurosis, Melvins, Operation Ivy, Bad Religion, Rancid, NoFX, Fugazi, Integrity, D.K.'s, Nirvana, Dead Milkmen, Queers, Slayer & a crap load more. New sampler tape: \$4 ppd. or \$1 for catalogue. Monolithic: P.O. Box 1234 / Coquitlam, B.C. / V3J-6Z9 (Canada).

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PUNK RECORDS SETSALE: private collection, 1200+ items, 77-85, European, American, Japanese 7"s and LP's, oi, anarcho, Killed By Death stuff, hardcore, Hubble Bubble, Amebix, Skrewdriver, Big Boys, Youth Of Today, Rude Kids, Kids, The Ex, Stalin, Chaos UK, Hoax, Varukers, Really Red, Misfits, Deep Wound... Send 1 IRC for list to: Nathalie V., Nieuwpoortse Steenweg 459, Oostende 8400, Belgium.

SOMEWHAT LARGE PUNK/ Newt (sic) Wave lp collection for sale (1,500 records) (77-94). Send wants to: Mr. Moo/ 48 Benedict Ave./ Staten Island, NY 10314

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VIDEOS FOR CHEAP prices! Great quality and fast service. 120 min. of videos for \$11. Avail, Bikini Kill, Black Flag, Boris, Civ, DK's, Face to Face, Judge, Minor Threat, Shellac, NoFX, Op. Ivy, Quicksand, Rancid, Embrace, S. Weasel, Shelter, Bloodlet, Misfits, 7 Seconds, Pennywise, Jawbreaker, Ramones, Fugazi, GB's, GG, Nirvana and 100s of others. Send 2 stamps for complete list. Sell and trade. Huey Proudhon, 4308 Oak, Apt S, Kansas City, MO 64111

THE NEW WAVE HOOKERS: Dare titlist, fuzzed aircunt lp (see review in MRR #156) now available in the U.S. for \$10 ppd. Vergelt's Gott. Write to: M. Brotsky/ POB 49984/ Austin, TX 78765

EH-1 VIDEO FANZINE #4 is finally available! Featuring live songs and interviews with the Muffs, New Bomb Turks, and D.O.A. Plus live songs from the Sweaters, Los Straitjackets, Chixdiggit, and some lame fuckin' rock star band. 2 hours. VHS/NTSC only. \$10ppd (payable to Rick Scullion) 3827 Lawrence Ave. E. #507, Scarborough, Ontario, Canada, M1G-1R4. U.S. residents send U.S. funds.

VIDEO TRADES ONLY: Gism, Fang, DFL, Scratch Acid, MC5, Accused, Necros, Poison Idea, etc. Tons more! Will also trade for 70's/80's sk8 gear, mags, etc. List to: Visine, 198 28th St. S.F., CA 94131-2405

MAXIMUMROCKNROLL *music classifieds*

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VIDEO TAPER looking to trade with other tapers or quality collectors. Seeking anybody with anything by the Halo Benders, Built to Spill, Beck, G.B.V., C.V.B., Possum Dixon, Pavement. Please contact me at: Rockwell, P.O. Box 60183, Phoenix, AZ 85082-0183

RAT BASTARDS I have T-shirts. Same design as split with Dead Drunk \$7 ppd. Also I have Rat Bastards/Dead Drunk split 7" for \$3 ppd, and new on green vinyl green cover and poster for \$3 ppd. Get yer grubby hands on it before it's too late. Will E. Survive, P.O. Box 2065, Northlake, IL 60164.

RARE PUNK AND HC RECORDS for sale or trade. Punk, HC, crust, power violence, Japanese HC, and more! Hundreds of records for sale. Rare and recent releases at reasonable prices. Send stamp or IRC for list: Evolution, 368 Walnut St., Shrewsbury, MA 01545

AUCTION: CROSSED OUT 7" (mega-rare original), Citizens Arrest "A Light In the Darkness" 7", Negative Approach "Live Your Life For You" live boot LP (only 497 pressed), "Look At All the Children Now" comp. LP (from 1990, w/exclusive Rorschach and Citizens Arrest tracks). Send offers to: Evolution, 368 Walnut St., Shrewsbury, MA 01545

NO RETREAT/PASSOVER split CD out now on Yo!Go! Records. You kids will flip a floorpunch over these 13 tracks of raging Pennsylvanucky hardcore. \$8 ppd to Cliff Dean at PO Box 90221, Pittsburgh, Pa., 16038. Distributors please write!

ATTENTION! LOOKING for any members of Mencht Mensch and/or Bone Air records from Madison, WI. Any help is appreciated. Bands also send demos for possible releases. Write ASAP to: Rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727

BORIS THE FUCKIN' Sprinkler! New name, but same great label rereleases. the mush sought after 1st Boris 7", with an additional b-side! 1st pressing almost sold out, 2nd pressing on the way! Each with a special surprise! There may be a short wait for 2nd press! \$3 N. America, \$5 world/air. To: rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727

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THE MUSICAL FRUIT TUESDAYS 11pm-2am KABF 88.3 fm: grind, death, power violence, punk, doom, black metal, hc, sludge, noise, and the like. Bands and labels needed to send in their CD's, vinyl, and cassettes. KABF c/o Kiffin, 17456 Oak Forest Dr., Mabelvale, AR 72103. Office: (501)372-1176. Request line: (501)433-0088.

I NEED! anything by Los Crudos. Already have the Spitboy and Huasipungo splits. Also Antichism, Econochrist, Born Against, A Very Small World comp., on vinyl. Patches or shirts of above bands wanted. Send lists to Huevodoro, 4190 Blakely Ave., Bainbridge Island, WA 98110.

JUST LIKE 10 INCHES of meat pillaging and plundering your glory hole, S/M Graphics wants to infest your decrepit soulcore! Send a 32 cent stamp for more shocking details, if you dare. POB 10701 Bradenton, FL 34282-0701.

GLENN DANZIG for sale!! All kinds of Misfits/Samhain/Danzig/Undead-stuff like original 7"s, fotos, etc... Send want list plus \$2 for complete list to: Moritz Gottwald / c/o Kirchhoff / Bornstr. 32 / 20146 Hamburg / Germany

SERIOUS COLLECTORS of punk, hardcore, and garage 1975-85 send \$1 or 2 IRC's to Mark Selzer / 1745 N. Wilcox Ave., #137 / Hollywood, CA 90028-5156 USA or call 213-962-6556. Send sale-trade-want lists international.

J CHURCH "YELLOW Blue and Green" cd for sale. I have 2 copies. \$10.00 each or will trade for industrial noise. Sam Cranford / 28815 North Prairie Lane #101 / Canyon Country, CA 91351.

IT'S ALIVE RECORDS. Localism compilation LP with 17 bands from the Oxnard, California area. Includes Strife, Ill Repute, Stalag 13, etc. Colred vinyl, big booklet, etc. \$7pp USA, \$10pp world. Also Good Rid-dance/Ill Repute split 7", all unreleased songs, \$3pp, \$5pp world. Lots more so send stamp for catalog and stickers. Thanks. Please make everything payable to...Fred Hammer, PO Box 6326, Oxnard, CA 93031-6326 USA.

GARAGE/SURF 45's, LP's, CD's. Childish, Headcoats, Mummies, Monomen, Cynics, Lyres, RipOffs, Teengenerate, Jack O'Fire, Mbkers, A-Bones, etc. Labels include Estrus, Crypt, Radio X, Sympathy and more. Free Catalog. Recluse Records, PO Box 41236, Rochester, NY 14604.

PUCKERED STARFISH are a bunch of stupid, rude, loud mouthed punks that have a 5 song demo you need, folks say we sound like the Angry Samoans & a weird Ramones. well if you want punk points send \$3 for our demo to P-S-F, 3829 Pecan LN., Las Vegas NV., 89115

EXTREME NOISE proliferation - Do you want your band/label played on New Orleans radio? I will play/announce any punk/HC/grind/ska/etc. Vinyl or cd only - no distinguishable obscenities. Thanks. BCD: 6327 S. Robertson, New Orleans, LA 70118

SALE/TRADE, Poison Idea - Kings of Punk, LP, Flesheaters - No Questions Asked LP, Machines, 7", Neon Christ, 7", Disrupters - Playing With Fire LP, Neon Hearts - Regulations 45, Fire Exit - Time Wall 45, Social Unrest - Su 2000 LP, S. F. Underground, #2 7", The Users - Sick of You 45, The Users - Kicks in Style 45, The Seize - Why 45, The Jerks - Cool 45, Victim - The Teenage 45, The Ignorants - Wrong Place Wrong Time 45, The Zeros - Hungry 45, Wants Oneway System - All Systems Go, and many more: Jeff, 361 E. Clayton St. Apt. 106, Athens, GA 30601-2742 Phone # (706) 369-8731

DESPERATE GUITARIST/VOCALIST in Dallas/ Fort Worth area seeks aging punkers, lunatics and fringe. Please have a beautiful, bizarre concept of time, tone, and color. Influences: Mussorgsky, Crim-son, GHS, Kyuss, Thought Industry, Grief, Dystopia, Rorschach, Slint, etc. Please save me. (214) 528-6432.

OUT OF PRINT! Discount prices on Punk/ PowerPop/Metal major and indie cassette and Cd cut-outs! Cassettes 3/\$11.00, CDs \$4.99-10.99. Stamp brings free flyer/ catalog, gets you on my mailing list. Infernal Racket, Studio 169, POB 443, Owosso, MI 48867-0443.

THE REHABS are giving away free stickers because everyone seems to like those damn things for some reason. Write to: The Rehabs, P.O. Box 9093, Greenville, SC, 29604.

BEER DRINKIN', meat eatin' rock 'n' roll. The Rehabs' new 7", King of Hearts, is now available. \$4 ppd/ \$5 world to: Just Add Water, P.O. Box 453, Clemson, SC 29633.

TAPES: S'Braccio/ Declino /Kollettivo / Kina /The Crime/ I Refuse It/ Raw Power/ Eu's Arse/ Fallout/ Bad Boys/ Stalag 13/ Irah/ Disperazione/ Indigesti/ Negazione/ Wretched/ CCM/ Bloody Riot, Italian hardcore/punk and more—free list. Contact: Vincenzo Bruno, Via Pietro Giuria 36, 10100 Torino, Italy.

WILL PAY \$ for bootleg videos. Old, obscure horror; sleeze, smut (soft-core to XXX) and anything strange or raunchy. Also live bootlegs of Oi! bands (non-racist) or Crass videos. Basically anything cheap or ripped-off. Also need photocopies of photos, logos, pamphlets, whatever. Need to decorate room w/ punk & skinhead related shit. Write me & let me know what you've got & what you charge. Jake, 2211 Patton St. #C-26, Sulphur, LA 70663.

JUDGE, SICK OF IT ALL, No For An Answer, Unity, Four Walls Falling, Straight Ahead, Release, Crippled Youth, Unit Pride, Side By Side and lots more rare hardcore vinyl for sale - send SAE/IRC for list. Darren Moon, 60 Bavington Drive, Fenham, Newcastle-Upon-Tyne, NE5 2HS, England

OI! HELP ME. I need copies of any out of print Partisans, The Blood, Nipple Erectors, Red Alert, Professionals, Upstarts, could you tape any for me? I can make tapes or give\$: Jon, 438 Wall St., Meriden, CT 06450

MAXIMUMROCKNROLL *music classifieds*

THE REAL SWINGER have just realized their first demotape with five fast and melodic punk-rock tunes. You like it fast, we are. You like it catchy, we've got hooks. \$4 ppd to Marco Cicchella via Chiatamone 53/c 80121 Napoli, Italy

SOUND IDEA DISTRIBUTION - Send \$1US, \$2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea/PO Box 3024/Brandon, FL 33509-3204 USA. Call (813) 653-2550 Stores: Get in touch for wholesale rates.

BOOTLEGS OUT THE bung hole in the Sound Idea catalog. Send \$1 US, \$2 foreign for current catalog. Bootleggers get in touch. Sound Idea/PO Box 3024/Brandon, FL 33509-3204 USA. Sound Idea store open now! (813) 653-2550 Stores: Call for whole sale rates.

T-SHIRTS, RECORDS, VIDEOS, cds and more! Send \$1 US, \$2 foreign for current catalog. Send samples and working terms for consideration. (No demos) store open now! Sound Idea/PO Box 3024/Brandon, FL 33509-3204 USA. Call (813) 653-2550 Stores: Get in touch for wholesale rates.

NEED DISTRO HELP? Send samples and working terms. (No demos). If I am interested, you'll hear from me. Sound Idea Distribution/PO Box 3204/Brandon, FL 33509-3204 USA. Sound Idea store now open in Brandon, FL. Call (813) 653-2550. Stores: call for whole-sale rates.

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send whole sale prices. Sound Idea/PO Box 3204/ Brandon, FL 33509-3204 USA. Sound Idea store now open! Call (813) 653-2550. Stores: Call for wholesale rates.

SALE/TRADE: Heresy - Face Up To It LP, Legion Of Parasites - Dawn To Dust LP, Deviated Instinct - Guttural Breath LP, Exit Stance - Crimes Against Humanity 7", Conflict - Live At Centro Iberico 7", Conflict - The Battle Continues 7", Conflict - The House That Built 7". Jeff, 361 E. Clayton St. Apt. 106, Athens, GA 30601-2792. Phone 706-369-8731.

FREE GG ALLIN FLEXI!! Well actually a Third World Planet (members of Hermit, Mexican Power Authority, ex-Subgenius)/Republic Of Freedom Fighters Technical political crust with harsh screech female vox meets improvisational chaotic emo. Please help out-support D.I.Y...\$3 ppd. N.A./\$4 ppd world wholesale rates. Diminutive Records, 2290 Bradford Ave., Sidney, B.C., V8L 2E1, Canada.(604)656-7418/ Jughead @ Infoload. Islandnet. Com

SNOOPEEZ TAPEWORM 7" You wished you had bought the demo back then. Now is your chance to get it back! (Chicago core) send stamp for list o'goodies. Will E. Survive, PO Box 2065, Northlake, IL 60164.

PUNK ROCKIN' MARKETPLACE - New resource zine devoted to classifieds. Rates: \$2 for up to 50 words, \$3 for up to 75 words and \$4 for 125 words. Max. Free copy with ad placed, for just a copy, send a buck. Find what you're looking for, punk! Send well concealed cash to: Punk Rockin' Marketplace, POB 643, Toms River, NJ 08753.

AIRPLAY MATERIAL WANTED for punk/gring/ hc freedom fm radio show at independent/DIY station broadcasting in the metro NYC/NJ area. Latest faves include: CR, Kilara, 16, Youth Brigade, Melvins, Fall River Overdrive, Ancient, No Motiv, Sweet Pea, Send to: Diane's Kamikaze Fun Machine c/o WFMU, POB 1568, Montclair, NJ 07042. email: diane@wfm.org. Touring bands get in touch.

BAY AREA: I'm moving in late August and I don't know anyone. I need friends/roommates. I'm into various punk bands. I want to sing in a hc punk band. I'm interested in FNB, ARA too. Write so mommy doesn't shit herself when I leave. Address good for year. Write me from wherever. Mike Carlson, POB 532, Manlius, NJ 13104.

THE SEX PISTOLS may be old hat but I'm still looking for (recent) live audios of them! Please send your lists to: Catrinus, De Kamp 4, 8851 GN Tzummarum, The Netherlands, Europe. If you supply me with useful information on how I can contact other Pistols fans in your country I'll send you an IRC in return. Ministry audios also wanted.

ATTENTION L.A.! 19 year old tattooed girl INO L.A. pen palz. Moving to L.A. in '97. Must make some frenz. Into: tattoos, piercings, comix, voodoo. All letterz answered. "Eliza", 665 Merrimac Rd., Blacksburg, VA 24060.

MISFITS, TOUCH & GO, ETC. Selling collection of 7" & LP's, original Misfits silkscreened concert posters. T & G and Minor Threat records are mint and unplayed. Send SASE for list. E. Lorey, 924 Wheaton, Kalamazoo, MI 49008.

WRITE FOR OUR LIST of rare records. CD's, 7"s, 12"s, color vinyl, rare, one-of-a-kind for low prices. Indie, punk, hardcore, alternative titles. Write to: Andorra Records, Dept. A, POB 3021, Montebello, CA 90640, USA. Foreign customers welcome.

THE ACCUSED "Murder in Berkeley" (rare original) 7" on Smilin' Ear. (Black wax) \$6.00, (colored wax & autographed) \$12.00, (test pressing) \$12.00. Also Accused/Morphius split on eMpTy (rare colored wax) \$7.00. All limited stock/refund if sold. Postpaid U.S./overseas add \$2 per disc. Money order only payable to: Clayworth, P.O. Box 47655, San Antonio, TX 78265

PAIN TEENS "Lady of Flame" (rare first EP w/booklet) 7" on Smilin' Ear. (Black wax) \$7.00, (pink wax-40 made) \$15.00, (test pressing) \$12.00. Also Pain Teens/Lost split on Spank (Ltd. 300 #ed) \$7.00. All limited stock/refund if sold. Postpaid U.S./overseas add \$2 per disc. Money order only payable to: Clayworth, P.O. Box 47655, San Antonio, TX 78265

ANTISEEN "Evil Ones" 7" on Smilin' Ear \$4.00, (test pressing w/unique PS) \$12.00. "BBQed Brains" boot 7" EP (Ltd. to 300 #ed - first 50 have Manson w/naked Squeaky & Sandra PS) (Leatherface PS) \$7.00, (Manson PS) \$15.00. All limited stock/refund if sold. Postpaid U.S./overseas add \$2 per disc. Money order only payable to: Clayworth, P.O. Box 47655, San Antonio, TX 78265

FREE PUNK records, cd's, tapes, stickers, buttons, shirts, and a lot more for low prices! Adicts, The Dickies, Partisans, Social Unrest, Subhumans, Operation Ivy, Vice Squad, and thousands more. For a huge 30 page catalog (and free sticker) send 3 stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fx!"

GET A DR STRANGE CD compilation for a mere \$2.00! (\$4.00 overseas). Sixteen songs from: The Bollweevils, Gameface, Rhythm Collision, Voodoo Glow Skulls, Man Dingo, Zoinks!, Brown Lobster Tank, Schleprock, Sinkhole, and Ill Repute. What do you have to lose? Also, check out the new releases from: Man Dingo, The Freeze, The Bollweevils, Zoinks! and Skankin' Pickle. Out now! Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA. "Dr. Strange; not just a label, a way of life."

ATTENTION BANDS! Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 3/4" wide by 2 1/8" high, 20 stamps, and at least 20 addresses of your friends and fans to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

AUCTIONING: OP IVY "Plea for Peace" 7", original white vinyl, Screaming Wessel "Happy, Horny, Gay and Sassy" 2 x 7", MRR "Turn it Around" 2x 7", Sign Language 3 x 7" Box set from Allied, still sealed, Special Forces 7" on Shredder, 1st Offspring 12" on Nemesis, Mr. T Experience "Big B.B.B.B.B." 12" on Rough Trade. Mike H. PO Box 1161, Battle Creek, MI 49016

CRAMPS VIDEO! European, American, Canadian, Australian tv clips comp. Ex quality 120 minutes TDK-EHG \$20 ppd. Money order or cash to: Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. NTSC format only! 2 stamps for complete catalog.

SHAM 69/ UNDERTONES VIDEO! UK tv clips comp: Top of the Pops, Whistle Test, Something Else, London Weekend and more! 120 minutes, TDK-EHG \$20 ppd, money order to Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. Send 2 stamps for list!

THANKS EVERYONE that wrote. I still need Neanderthal 7", M.I.T.B/Crossed Out 7", Infest - Slave 12", any Ripcord, PHC/ Infest flexi, Seige - Drop Dead 7", Naked Hippy lp, Slavestate/Lack Of Interest 7". Please write, thanks again. John Lund, 6501-B Chesterfield Ave., Austin, Texas 78752

MAXIMUMROCKNROLL music classifieds

SEX PISTOLS VIDEO comp: videomusic special 1993, BBC Nationwide 1980, rare complete Jukebox July 1979 broadcast, John Lydon on Conan o'Brien 1993 plus Lydon on Whistle Test 1980, Check it Out and TOTP 1979, 120 minutes TDK-EHG ex quality, \$20 ppd. money order or cash to: Jim Russo, 7314 Rockwell #2, Philadelphia, PA. NTSC format only! 2 stamps for list

SERIOUS PUNK BANDS wanted for compilation CD. Each band will receive 100 copies for the cost of \$2.74 each, and \$15 registration fee. Your band name, band info., with contact address will be inside two page CD booklet! (space limited). Send letter, demo, + two stamps to 3000 Records PO Box 20131, Kalamazoo, MI 49019 don't fucking call (616) 373-4872

FREE FLYTRAP STICKER when you send an s.a.s.e for Eye 95 Records latest catalog. Flytrap cd's, Downer Boys 7"s and Void t-shirts. 602 141st St., Ocean City, MD 21842

FLYTRAP RULES! If you were around when Bad Brains, Suicidal Tendencies, Cro-Mags, Govt Issue and Minor Threat spoke to you, then check out what they did for us. \$6ppd for CD. Eye 95 Records, 602 141st. St., Ocean City, MD 21842

WITCH THROTTLEGUSH and the Green Devils/Son Of Leadfoot split 7" record. Limited to 500 copies on clear vinyl. One time only pressing #3ppd or trade. All hate mail to: Witch Throttlegush HQ, 8948 S.W. Barbur Blvd. #154, Portland, OR, 97219-4047

WANTED: ECONOCHRIST patches and t-shirts. If you got some or know where I can get some, please send them to P.O Box 4, Sandusky, MI 48471

VIDEOS: TOY DOLLS, Discharge, Vice Squad, Chaos UK, GBH, Business, Adicts, Misfits, Negative Approach, Necros, Sham 69, Oi Polloi, Crass, Abrasive Wheels, UK Subs, Exploited, One Way System, Peter and the Test Tube Babies, Fall, Japanese hardcore/punk, cult movies, ska, punk/Oi! compilations. For large list send \$1 or 3 stamps to: Jeremy/POB 45223/Somerville, MA 02145

RARE TAPES, LIVE/studio/ demo: Nirvana, White Zombie, Marilyn Manson, Fugazi, Misfits, REM, Black Flag, Smashing Pumpkins, NIN, Pennywise. \$7 each ppd. Andy/ 5429 13th Ave./ S. Minneapolis, MN 55417-2511. Looking for live/rare Ani DiFranco will pay \$ or trade.

1000 OF PUNKROCK/ HC- records from all over the world. Old, new, rare and not so rare records from 76-96! Especially lots of English and German stuff. Fair prices!! Set sale! Send \$2 or 2IRC (1 IRC Europe) for our huge catalog. Please send also your want lists. Stefan Barke/ Auf der Burg 1/ 37197 Hattorf, Germany

PUNK VIDEOS for trade only. old & new, many to choose from! Send your list for mine. Small lists welcome. Tony/4107 Victoria Way/Lexington, KY 40515

RECORD COMPANY looking for bands and music for future and current projects. Any record companies or bands looking for distribution and/or promotion please contact us as well. We have a nation wide distribution system along with excellent radio contacts. Marvy Records/ 2373 N.W. 185th St. Suite 279/ Hillsboro, OR 97124

PUNK ROCK, US/UK hardcore, mod, ska, Oi, new wave, 1500 obscure, rare/not so rare titles from '76 to '96 lps, 12"s, 7"s. UK £1.00 in stamps for catalog, worldwide 3 IRC or \$2 cash. No cash/stamps, no list. Jayne MRNR, 10 Woodstock Way, Mitcham, Surrey, CR4 1BA, England. Jerks, Drug squad, K9s, Dogs, Filth, Victimize, Schoolgirl Bitch, Viletones, Dicks, Razors, City Kent, loads more.

MANCHURIAN CANDIDATE #1 fan wants The Fear of Smell Lp comp, Spazz 7", Spazz/CFDL 7", Spazz/Rupture 7" and Neanderthal "Fighting Music" 7". Will trade or pay cash. Michael, 6501 B. Chesterfield Ave., Austin, TX 78752

VINYL REISSUES: Red Alert, Peter & TT Babies, One Way System, Violators, Business, 4-Skins & more. Huge catalog, only \$1.00 send to One Track Mind, Box 130, 12 W. Willowgrove Ave, Philadelphia, PA 19118

CD REISSUES ON CAPT OI!, Anagram, Dojo, Step One, etc. 4-Skins, Action Pact, Blitz, Fits, Sham, Rejects, etc. Huge catalog only \$1.00 send to One Track Mind, Box 130, 12 W. Willowgrove Ave, Philadelphia, PA 19118. Import cds only \$15.00

BLOODY COAT HANGERS "Bloody Entertainment" (Chicago core). Reluctant/Pressure split 7", Chicago meets HC attack \$3ppd or trade, please write first, send for list o' shit. Will E. Survive, PO Box 2065, Northlake IL 60164

FOR SALE: Caution 7"/Jawbreaker 1st 7"/Blame and Burn 7"/There's a Fungus Among Us 7"/Make the Collector Nerd Sweat 10"/Boogada LP on Roadkill/lots more/send a sase to: RKR, 2883 Eisenhower Drive, Des Plaines, IL 60018-3919

FOR TRADE (All originals, No bullshit!); Maggots/Tammy Wynette 7", The Eat: God Punishes The Eat 7", Baloney Heads: I'm Drunk 7", Freeze: Tourists 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Stalin: Stalinism 7", Ambient Noise: Chainsaw Massacre 7", The Dogs: Slash Your Face 7", Ed Nasty & The Dopeds 7" etc tons more all around the world!!! We tMde or sell. (Massive cat-logue for \$2 / 3 x IRC) Write, call or send fax/email to: A. A. R. c/o Jukka, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 14 721328, email jukka. sateri@aar. inet. fi

I'M LOOKING FOR: Queers "Rocket To Russia" LP, Queers "Shout At The Queers" LP, Queers/Sinkhole split 7", Queers/Pink Lincolns split 7", Screaching Weasel/Pink Lincolns split 7", "Fallen Upon Deaf Ears" 10" comp., Teenage Kicks 10" comp. Karl Lippid, 5211 Elmgate, Orchard Lake, MI 48234 or call at (810)681-7389.

WANTS (Original 1st pressings only!); Village Pistols: Big Money 7"(wp \$200), The Eat: Communist Radio 7"(wp \$200), Nubs: I Dont Need 7"(wp \$80), Hollywood Squares: Hillside Strangler 7"(wp \$100), Freestone: Bummer Bitch 7"(wp \$100), Tapeworm: Break My Face (wp \$100), Hugh Beaumont Experience: Cone Johnson 7"(wp \$200), Count Vertigo: X-Patriots 7" (wp \$80) etc 70's & early 80's punkrock obscurities from all around the world!!! We buy or tMde so write, call or send fax/email to: A. A. R. c/o Jukka, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 14 721328, email jukka. sateri@aar. inet. fi

FOR TRADE (All Originals, No Bullshit!!!); Accident: Kill The Bee Gees 7", Sillykillers 7", Agent Orange: Bloodstains 7", G. I.: Legless Bull 7", Cock Sparrer: England Belongs To Me 7", Ideals: High Art 7n, Rotters: Stevie Nix 7", Star Club: Wakaki Ansatsusha 7" etc tons more all around the world!!! We trade or sell. (Massive catalogue for \$2 or 3xIRC) Write, call or send fax/email to: A. A. R. c/o Jukka, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 14 721328, email jukka. sateri@aar. inet. fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7" (Rarest european punk single!!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Onko Suomi Vapaa Maa 7", 000: 0odeja Simasuille 7" & LP, Taavi & Rytmyryhma: Aanilevyko 7", Systeemi: Punk Nuorisoo 7" etc. . . available all early finnpunk wonders so check our wants ad and offer trade (prefer) or send serious money offers!!!! Write, call or send fax/email to: A. A. R. c/o Jukka, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 14 721328, email jukka. sateri@aar. inet. fi

SANTA CRUZ COMPILATION: Fury 66, Slow Gherkin, Black Label, L. I. F. E. , Riff Raff, X-Girl 13, Diversion, Exploding Crustaceans, Junk Sick Dawn, Vincent's Ear, Locus, It. , Witchhook Sky, Herbert, Gorehounds, Vessel, Lost Cause, Fat Goddess Friday, What-Nots, Soda Pop Fuck You, Reliance, The Muggs. CD \$7. 50 ppd from Monkey Magnet, 343 Soquel Ave. #311, SC, CA 95062.

NSP - IT'S ALL SO... comp w/ B.O.D., Eu's Arse, Larm; Final Warning - Posthumous lp; Fischissimi 7"; Sickoids/ Crunch 7"; Crunch 3rd 7"; Rat Patrol cd; Anarcrust Smooth cd; C. Bastards Your Lies cd. 7"s = \$6, lp's & cd's = \$11. Richard/ C.P. 114/ 34170 Gorizia Italy. Live tapes too!

I'M LOOKING FOR old punk, HC stuff, Septic Death, No Mercy, Final Conflict, etc. Please sell me at reasonable prices. Send your list to: Yoshiaki Nagumo/ 4-23-5 Acp. Build 3 F/ Koewji Minami/ Sugunami-Ku/ Tokyo 166 Japan

WANTED: SPECIAL FORCE'S 1st record and/or 2nd record (French only release on New Wave Records). Will pay cash. Dave/ 35 County Rd./ Alameda, CA 94502

MAXIMUMROCKNROLL music classifieds

HARDCORE BAND: Foundation has demo available for \$2 or \$1 and stamps. Emotional San Diego hardcore for your consumption. T-shirts also available for \$8. Please write for just general info. We like mail. Make money order out to: Zach Friend/ POB 608071/ San Diego, CA 92120

LAG WAGON SHOW for sale! At the Montreal Spectrum, on 05/06/96. DAT recording, top quality, 80 min. Available on normal tape (\$6US) or chrome (\$7US) ppd. For info, call: (514) 742-4970. Cash or money order to: Alexis/ 642 Chenal-Du-Moine/ Ste-Anne-De-Sorel/ Quebec/ J3P 1W2 Canada

FOR TRADE: Early 80's Euro HC: Rattus "Uskonto" LP, Nukketeatteri "Lopetakka!" EP, Nabat "Laida Bologna" EP, Basta EP, Rappresagua EP, SS Kids EP, Extrem/Mickeyman Split LP, Varukers "Live in Holland" LP, etc. Want: Late 70's, early 80's US, Canadian & Aussie punk/HC. Let me know what you have: Kalv, 5/13 Victoria Centre, Nottingham NG1 3PB, England.

NEW LABEL looking for bands of all types. Wanting to put out a comp. to generate money for upcoming releases. If interested in comp. or other releases send demo to "Skewed" Apt. 304, 3860 Comelot Cir. Decatur, IL 62526.

TRADING/SELLING 1,250 hardcore & punk 7", 12" vinyl, 1975-87, including: Kids, Germs, Attentat, Dickies, Meatmen, D.O.A., Subhumans, KSMB, Briard, Rudekids, Demics, Ebbagron, G.I., Lama, N. American, European, Australian hardcore, punk (all over). Send full wantlists, trades welcome! Immediate response. International correspondence welcomed! Robert 1-714-840-7373 (anytime) 17901 Denvale Circle, Huntington Beach, Calif. 92649 USA. Cheers!! Wants: Tapeworm, Absentees, Tazers, Trend, Opus, Meatybuys, Cringe, Nothing, M.D., Peerpressure, Dishrags.

RECORD SALE/TRADE - Huns, Vomit Pigs, Dot Vaeth, Whoom Elements (Austin '82), Bobby Sox, NCM, Really Red, Legionaire's Disease, etc... Also have video of several bands listed above. Will trade. Axis Records, Box 33033, Austin, TX 78764-0033. (512) 445-6423. Calls preferred.

VIDEOS! \$8 for 120 minutes, \$12 for two 120 minute tapes. Avail, Boris, Down By Law, FYP, NoFX, Operation Ivy, Queers, RFTC, Screaching Weasel, Snapcase, Texas...more. Stamp gets list. Brandon Finnegan, 809 Abbott Rd. Upper, Buffalo, NY 14220-2049.

WANTED: Original old D.C. band shirts. (Government Issue, Ignition, Faith, Void, Swiz, Embrace, Dischord Records, Bad Brains (79-85), Minor Threat, Beefeater, Dag Nasty, SOA, Soulside.) Also: Big Boys, Fuel, Chain Of Strength, John Henry West, Faction, Spitboy. Please help me out. Scott, 7110 Potomac Place, Gilroy, CA 95020. (408) 842-3088.

AIR PLAY - For unsigned or signed bands. KSFS in San Francisco is looking for punk and ska bands. Send tapes, cd's or vinyl to Matt/ 1707 Holloway Ave/ SF, CA 94132. Also send stickers and stuff for giveaways.

CHECK IT OUT send a stamp for a list of grind and noise imports. The US pays only \$10 for 3 7" records! Great prices on lp's too. Out now The End Of the Century Party/Palatka 7" and Cripple Bastards/Preparation H 7". \$3 US/44 Can. and Mex, \$5 world. V.I c/o M. Castro, PO Box 2331, Land O Lakes, Florida, 34639-2331 USA

OUT NOW! Katastrofi 7". 8 songs of sick and abrasive hard core noise from Finland. Dis-Rattus, oh and send a stamp for those inexpensive import 7"ers. Some really eye-popping whirlwind holocaust grind crust is waiting for you. Kat. 7" is \$3 US, \$4 Can./Mex., \$5 world. Cash or mo out to M. Castro, Vicious Interference, PO Box 2331, Land O Lakes, Florida 34639-2331 USA

NEW ON RUFF-NITE records. Buzzcrusher/Seducer and Antiseen/Rancid Vat split 7" \$3.50 ea ppd N. America/\$5 world. Limecell "Just Plain Pissed" and Limecell/Savage 3-D split 7" \$3 ea/\$5 world. All 4 only \$10 ppd N. America/\$15 world. Cash/ money orders only payable to: Mike Cooper, 3249 Rorer St., Phila, PA 19134. Send sase for complete list of shit, shirts, etc.

NEW! ANTISEEN/Rancid Vat and Seducer/Buzzcrusher split 7" \$3.50 ea ppd N. America/\$5 world/Out now on Ruff-Nite Records. Limecell "Just Plain Pissed" and Limecell/Savage 3-D split \$3 ppd/\$5 world. Coming soon, Buzzcrusher ep and Antiseen "Here to Ruin Your Groove" vinyl lp. Cash/mo payable to Mike Cooper, 3249 Rorer St., Phila, PA 19134

BIZARRE VIDEOS! 900 rare, inexpensive, uncut horror, science fiction, punk, depravity, Hong Kong action, spaghetti western, Japanimation, etc. films for sale. Fast, friendly, reliable service. Catalog for 3 stamps to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012 - 3723

DROP DEAD/SUFFER/Devoid Of Faith live 7/96. Suppression/Eucharist live 6/96. Both brutal, grinding Philadelphia shows on one intense, fine quality video tape. Fast service, no rip-offs. \$15 to Joseph, 2020 Locust St., #2R, Philadelphia, PA. 19103

SEEIN' RED/Torches To Rome/One-Eyed God Prophecy/Bleed live in Philadelphia 8/5/96. Intelligent, aggressive, brilliant hardcore punk. Includes a flyer. Great quality videotape for only \$14 post-paid to: Joseph, 2020 Locust St., #2R, Philadelphia, PA. 19103

MAN IS THE BASTARD/Brutal Truth/F.O.D. live in Philadelphia in 6/96. A wild, aggressive, thought-provoking and fun show. Great quality, fast service, no rip-offs! Only \$14 post-paid from Joseph, 2020 Locust St., #2R, Philadelphia, PA. 19103

LEXINGTON PUNKS!! If you live in Lexington, KY you need to start watching "Old Wave Theater" on public access channel 14 at 10PM on Tuesdays & Thursdays. It features live punk shows from some of the best bands in Punk history. Watch It!!!

ATTENTION BANDS! Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 3/4" wide by 2 1/8" high, 20 stamps, and at least 20 addresses of your friends and fans to Wabbit Records, PO Box 3735, Wallington, NJ 07057-3735.

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JAPANESE SUBCULTURE scenesters! The Easy Subcult is heading to Tokyo '97 for work and we're bringing the distro so we need cool contacts, Shabu & crash pads. We have Raw Pogo zine, Dealers, Void, etc. Plus everyone else. Please translate Raw Pogo! Write here fast: Easy/ POB 15951/ Philadelphia, PA 19103 USA. We are forever furyo and free!

THE EASY SUBCULTURES sells raw pogo on the scaffold nice pooper and Little Brother zines. \$1 - recorded sounds by Dealers, Void, Ox, Cornershop, Unrest, Planet and many more beatniks. Send a sase if you are no longer closed of mind. (oh, and every band featured in this issue totally blows you fucking consumers!) Easy/ POB 15951/ Philadelphia, PA 19103 USA

AUCTION LIST AVAILABLE for punk/hardcore/garage records. Contains Seventies rarities such as: Asphalt Jungle, Two Two Two, CardboardBrains, Urinals, Randoms, Skinnies, Explosives, Chainsaw (US), Tools, Lowlife, etc. Also have tons of other punk titles from all eras. Please send one dollar or IRCs for list to: Warren Bidlock, P.O. Box 61050, Edmonton, AB., T5E 6J6, Canada.

UK '77 PUNK onwards. Records, cds etc. over 2800 items on list. For catalogue send 3xIRC to: North Records, 26 Hardorn Way, Poulton, Blackpool, England FY6 8AE. Thanks.

MAXIMUM ROCKNROLL *classifieds*

HAWAIIAN EXPRESS: New label, strange address. I lived in Hawaii the past four years but now I'm back in California with a record label and a college degree. I'll be starting another radio show, too. Write for any reason and perhaps send promo material to: H.E./POB 777/Byron, CA 94514 USA. Look for three Hawaii bands on tour this summer!

30 YEAR OLD male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/California Mens Colony, CQ "6102"/POB 8101/San Luis Obispo, CA 93409-8101

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store - keep 1/2 the money for yourself! It's fun and all the dough goes to an AIDS center. Write! POB 53332/Lubbock, TX 79453. (806) 794-9263

ADVERTISE YOUR SHIT on the web, cheap! zines, bands, catalogs, labels, distros, just to rant, etc...Reach the world, baby! call 941.755.1505 or E-mail rkfetish@flnet.com fordetails. http://www.tiac.net/users/oline/Rock_Fetish.

SPIKED LEATHER, Bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware. Guaranteed highest quality at low prices. Custom orders also made. Send one 32¢ stamp for catalog to: B. Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429.

WE WANT READERS: Two bored teenagers edit a comic anthology most of the contributors being fellow adolescents from the Houston area. The content ranges from satirical, to dramatic to just plain stupid 5.5" x 8.5" 16-20 pp.! \$1.00 trade. ppd. To order Velvet Comics, write to: Cool Bean Press. 1415 Beachcomber Lane, Houston, TX. 77062.

G.G. ALLIN DOLLS. Merle-approved. "Fucking great !!~Jason, Coprophilia (G.G. zine). Screen-printed, hand-dyed 100% cotton. Shit Brown, Vomit Green, Urine Yellow, Overdose Blue and Blood Red. G.G. (w/tats) flips the bird on front, takes dump on back. \$12US/\$15Can/World includes postage. Cums in screened G.G. vomit bag. Spaceman Productions, 689 Queen Street West, Box #193, Toronto, Ontario, Canada, M6J 1E6. Distributors wanted.

YOUR MOTHER seeks fan base. Are you desperate to belong? Are you easily amused? Then you need us as much as we need you! Write us for immediate acceptance No taste necessary PO Box 623, Pleasanton CA 94566, USA

RIVET is a three-year-old zine from Toronto Canada. #10—The Freak Issue—need we say more? #11—The Party Issue—out by now. Full of true party stories and comix by us punk Canucks. Betcha you'll wanna throw a party after reading it !! \$3 each includes postage. Spaceman Productions, 689 Queen Street West, Box #193, Toronto, Ontario, Canada, M6J 1E6.

I LOVE SATAN; I love crack; Abortions are biodegradable t-shirts. We've got 60+ offensive designs to choose from. For a free catalog send a stamp to: Rhubarb t-shirts, POB 30326, Philadelphia, PA 19103. Rhubarb t-shirts can be found online at: www.weblinc.com/rhubarb.

FREE HBO, Playboy! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio shack parts very easy and fast. Send 10 dollars Cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service you will receive in two weeks guaranteed! Send well concealed Cash or M.O. for 10 bucks to: Ed Duckfield, PO Box 157, West Sayville, NY 11796.

BORED GIRL needs mail. Into Crass, NoFX, Dickies, DK, Citizen Fish, DI, Pennywise, Guttermouth...Also anyone local (LA area) write me!: Lory, 6233 Cloverly Ave., Temple City, CA 91780

COMPUTER GEEKS UNITE! If you're a computer geek punker, preferably from Oregon, then get in touch via e-mail. I'm a 15 y/o boy, listen to Sicko, Op Ivy, Queers, Ramones, MxPx, any and all sXe and anything on Lookout. Drug free-punk love song freak. E-mail Andy@Bendnet.com. Girls interested mail to: Andy / 1101 N.W. 7th St. / Redmond, OR 97756

JOE HUNTER HAS moved. Please address all mail regarding videos, records or whatever to: PO Box 386, Merrifield, VA 22116. Mail is supposed to be forwarded to me from Beverly Hills, but I cannot be responsible for anything sent after August 1st. A video list with well over 1000 shows is available for a buck or 3 stamps. Later.

BORED AS HELL. Aging ex-OxC punk grrl looking for people to write and rant to. Into DK's, Cramps, cheezy movies, comix, freaks, bears, toys, fetishy stuff, reading, queers, and Jello. I'm stuck in Appalachia, and the punx here are few and far between...I'll answer all letters, eventually...send toys, flyers, letters, manifestoes, whatever to: Crass Commercialism, 448 6th Ave., Huntington, WV 25701.

JEN-I-FUH MAY-YOO-BAH! Still desperately seeking you. Please write to your old friend, Steve F., The asshole from New York. PO Box 755, Elmsford, NY 10523-0755. So much to tell!!

COOL ZINE needs contributors. Comics, stories, artwork, will be published. Ads are \$1 per month. Bands we need stuff to review. Contributors get free copies. Issues 1 of Knowledge out now \$1 cheap. Paranoid Press, 643 Strong Rd., Southwindsor, CT06074.

BED-RUCK OI! ZINE is back on the streets with issue #2, Dubbed "The Political Issue." Features interviews with Lower Class Brats, Top Dead Center and Hellbillys. Tons of music reviews, articles and offensiveness. \$1.00 PPD. Looking for new oi!/Skin bands to promote. Artwork, writings, whatever, I'll publish it! Send your pride to: Bed-Ruck, P.O. Box 452, Monroe, Ct. 06468

INSERT ZINE NAME HERE (zine, issues 1-4) A commentary and literary zine with columns, anicles, poetry, short stories, reviews, art interviews, and other cool shit. Huuuuge zine with 32 big pages. Cost is \$2 and three stamps. Send submissions, music or zines to review, or money for the zine to: luke/ 137 black brook rd./ s. easton, MA/ 02375.

WRESTLING PUNKS! I need WCW shit. WWF Wrestling buddies Savage, Hogan... Magazines, figures - whatever. Also B.A. patches, shirts, Avail, Fifteen. I know you have it. I love patches. also discreet porn. Perverts rule, life sucks. Make mine interesting. I want Wrestling Buddies Dammit. MTX squirtgun, too. Botswana, 4301 Copper Ridge Rd, Champaign, FL 61821. phone: (217)352-9564. Crimpshrne@aol.com.

ROUND UP all punk rockers. Hi, we're a new mailorder and we're looking for obscure stuff. Crankcall tapers, patches, videos, zines, stuff on ufo's or horror movies and other weird shit. Bands send demos, ep, lp, cd's and merchandise and we'll try to sell it for you. Distributors send whole sale lists. Round Up mailorder, PO Box 55, 6880 AB, Velp, Holland

IT'S SKUNK-O-RAMA! Send pictures, stories and anything about skunks to me for my zine Skunk. If you want it send a couple stamps. Also I want pen pals. I am 17 and want correspondence with those who are into punk, Reservoir Dogs and/or Jampanimation. I will write back to everyone. Amber Hill/ 220 Bramlett Rd./ Greer, SC 29651

GULLIBLE ZINE wants to beef up its zine & music review sections. So, send stuff & I'll review it and send you a copy of the review. copies of Gullible are \$2 cash or \$1 and 2 stamps to: Chris Terry, POB 4909, Richmond VA 23220. Send ad(s) along with stuff to reivew and I'll print the ads.

MAXIMUMROCKNROLL *classifieds*

CHEER ME UP? Excruciatingly bored, and yes, incarcerated. But still human, reasonably harmless, lonely, and not too proud to beg. Into punk, hc, crust, death, grind, sociology, horror, gore, poetry, occult, and anything you'd like to discuss. Sense of humor and open mind mandatory. Please write? Patrick martin, 574749, F-46T, Madison Correctional Inst., PO Box 692, Madison, FL 32341.

HELLO! I'M A DUTCH MALE (23) and from September onwards I'll be studying in London for a year. I'm looking for people living in London to make friends with. My interests are: live (punk) music, history, science, British humour and meeting friends. Please write to: Catrinus, De Kamp 4, 8851 GN Tzummarum, The Netherlands, Europe. I'm faithful, humorous, sincere and awaiting your letter!

REMEMBER ME, Jissom Heads! I recently relocated across town. You know my interests from before, so write me god damn it. It will be a gosh darn achievement! Tell me you most sickest, vile, erotic, interesting, most vulgar, sexxxxiest, prettiest, horniest, down right gross side of your dark self. Send photos, poems, yourself in a box. Anyone is welcome to write, of any age, and gender. All letters will be answered! Write me at: Krispyn Joelyay; 3114 School St., Des Moines, IA 50311.

LAMBRUSCO KID #1 out now! Stories from a buncha people on what they hate, plus more stuff. \$1 or trade. Contributions wanted for #2 on pranks (high school, work, revenge, etc.) send your stories or anything else cool. I'll try to include everything. Send s.a.s.e for info. 4368 Kansas St., #1, San Diego, CA 92104

KARIN TORNQUIST from New York. I lost your address. Remember me? I'm the guy from Holland. I ordered some patches (over a year ago) and you sent me a tape. I wanna get back in touch, please write. New address: Wim-Yuppie-Koens, PO Box 55, 6880 AB, Velp, Holland

GG ALLIN PHOTO BOOK. I am currently working on a book of GG's life. It will include photos of his childhood and early years, to his first bands and continuing throughout his career with Jabbers, Scumfucs, Aids Brigade, Disappointments, Toilet Rockers, Antiseen and Murder Junkies to name a few. I'm looking for photos form 1978-1993. Call Merle Allin (212) 889-8334. Write 214 E.24 th St., #58, NY, NY 10010. This is the real deal.

WORKSHIRTS: Hey bands, why print your logo on ordinary t-shirts when you can get workshirts for the same price or less! (gas station/janitor - type), some with name tags and patches still on. Perfect for silk-screening. For info contact Collision: POB #865, Agoura, CA 91376, ph/fax (818) 991-2751

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MATT O' BRIEN IS another rip-off!!! I've sent him (registered), Violent Children 7" original and Swiz: 1st 7", in January 1996...I've phoned four times to him and I still have nothing in return... So, be careful to him!! Here's his address: Matt O' Brien, 1574 N. Valley Rd., Pottstown, PA 79464, USA, phone number is (610) 970-6828. Matt, you're really lucky that I live so far of you!!! Herve Caramanis, FRANCE

ROOMMATE NEEDED close to Chicago, please be: vegetarian, no drugs, lotsa booze, have a job, be responsible and have a brain. I have a brain. I have a large clean apartment. Thanks. Greg (708) 749-0745

1-INCH BUTTONS AND Rubberstamps: Send your finished black and white art and I'll make buttons from it. \$25 per 100 \$100 per 500. I print black ink on white paper unless specified otherwise. Usually a 7-day turnaround. Checks/money order payable to Christen Carter, PO Box 1662, Bloomington, IN 47402. Call/write for free sample or rubber stamp (cheap!). Info (812) 330-0302

BORED OUT OF my fucking mind!!! Teenage punk chick needs pen pals and friends from wherever. Write to Nikki @ 10801 Lakespring way, Cockeysville, MD 21030 or you could call me at (410) 628-6979

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FREE HBO, PLAYBOY! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts very easy and fast. Send 10 dollars cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ POB 157/ West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service you will receive in two weeks guaranteed! Send well concealed cash or MO for 10 bucks to: Ed Duckfield/ POB 157/ West Sayville, NY 11796

GAY MALE, 31 still youthful, attractive, and fun to be around. Tired of racism and homophobia. Looking for cute younger boyfriend (from anywhere) for lasting relationship. Write to: PO Box 80561, Lansing, MI 48908.

VERY FUCKING CHEAP VIDEOS! I videotape shows I like, write me for a shit list. I have mostly unknown bands like: The Diapers, last in line, the Cleavers. Also, some well known bands like: N. aggression, Man...Or Astroman, Queers. Anyway, the cost is \$6 for as many shows as I can fit on a tape. Good quality, damn cheap! Send to: Robin Scrotum, RD 2 Box 267, Randolph, VT 05060. (802) 728-3734.

FREE BOOK! *Demons From the Underworld* - Serpent people, Fiends from outerspace, demonic overlords and kings of the devils, UFO Goddesses, Cahuilla Indian death god Tahquitz ("evil wind"). Lost Mirage Publishers, 44-489 Town Center Way, Suite D-163, Palm Desert, CA 92260.

PIRATE RADIO: Network with other stations or learn how to get on the air in 'Watts Up?!' Issue #1 is out now for \$1 ppd. Send to: Watts Up?! PO Box 271, Lompoc, CA 93438.

26 Y.O. L.A. GANG MEMBER/punk looking for a punk girl to write. Been down since 88. Ain't up on all these new bands... Can someone guide me through the madness? Viva Poison Idea! Anthony Gathe E-71754 / PO Box 5002 / C-5-201 / Calipatria, CA 92233.

CUTE, SWF, 17, seeking pen pals interested in S&M/B&D, Skinny Puppy, photography and the stars. (I'm an Arries.) Write me at: Lara/ 4217 Grantlake Rd./ Richmond, VA 23234

SALE: HARDCORE/SXE shirts: Discharge, Assuck "State to State", Black Flag "My War," Infest, Token Entry, Youth of Today, Shelter, Instead, GB, Still Life, 108, and more. All shirts are in excellent shape. Send a stamp to: Misconception/ 3-F Fellowship Ct./ Towson, MD 21286

BANDS/ LABELS- New punk zine wants to review your albums. Also, anybody is welcome to send letters, artwork, scene reports and classifieds. Send all contributions to: Cris Scarborough/ POB 293/ Hateras, NC 27943

HATE ROTTEN MAGAZINES? anyone in the pursuit of good literature, should check these zines out: "Catfish" - politics, reviews, essays, pranks, personalish \$1 for #1, \$1.50 for #2, 3, 4. "Anarchy, Humor, and Hate" - weird poetry \$1.50 for #1, 2, 3, 4. "Green Jean Humor" - strange satire \$1.50 for #1, 2, 3, 4. Andrew Bushard/ 1227 Stony Creek Way/ Rockford, IL 61108-1547

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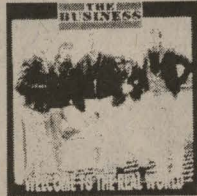
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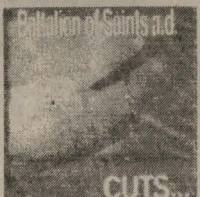
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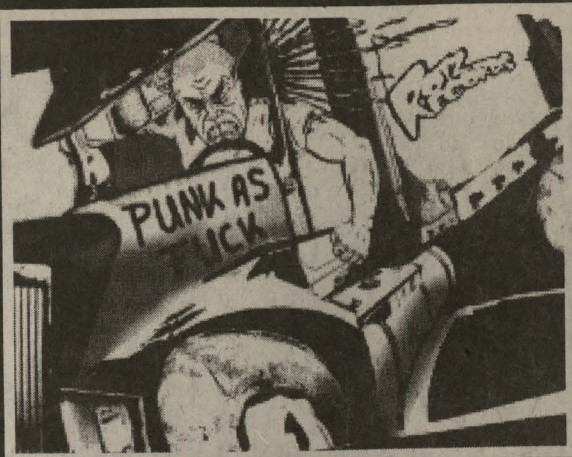
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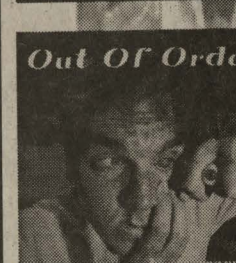
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